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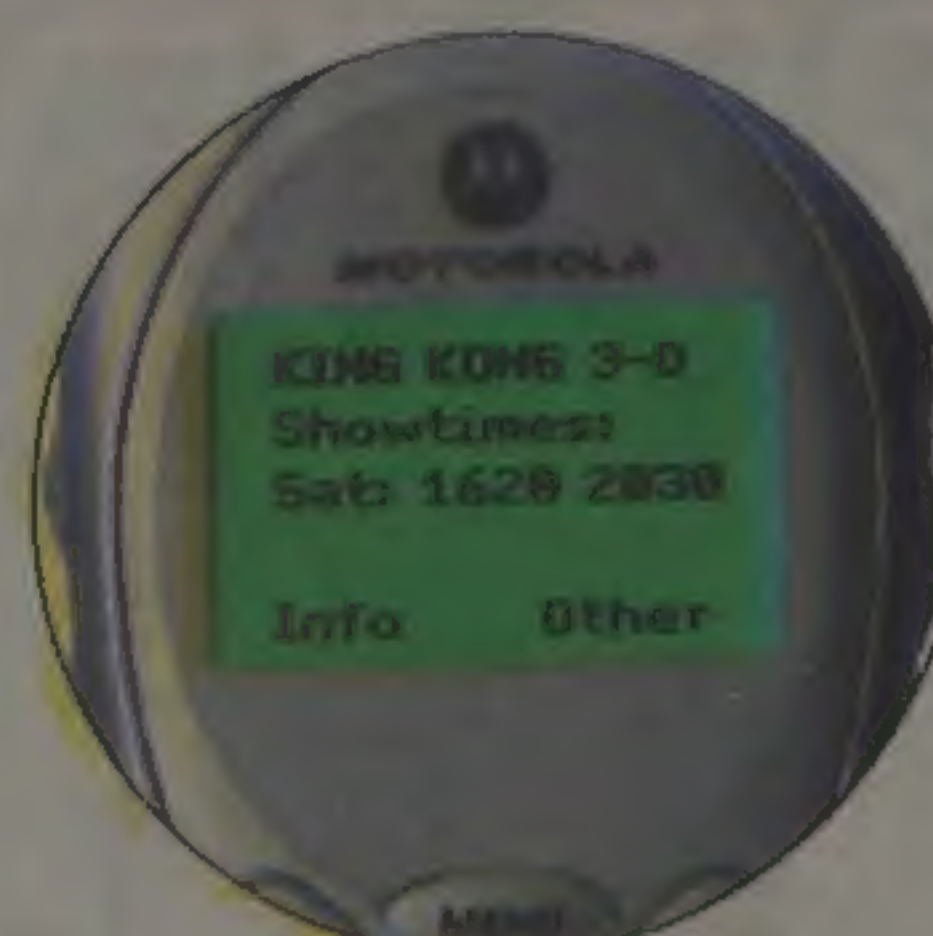
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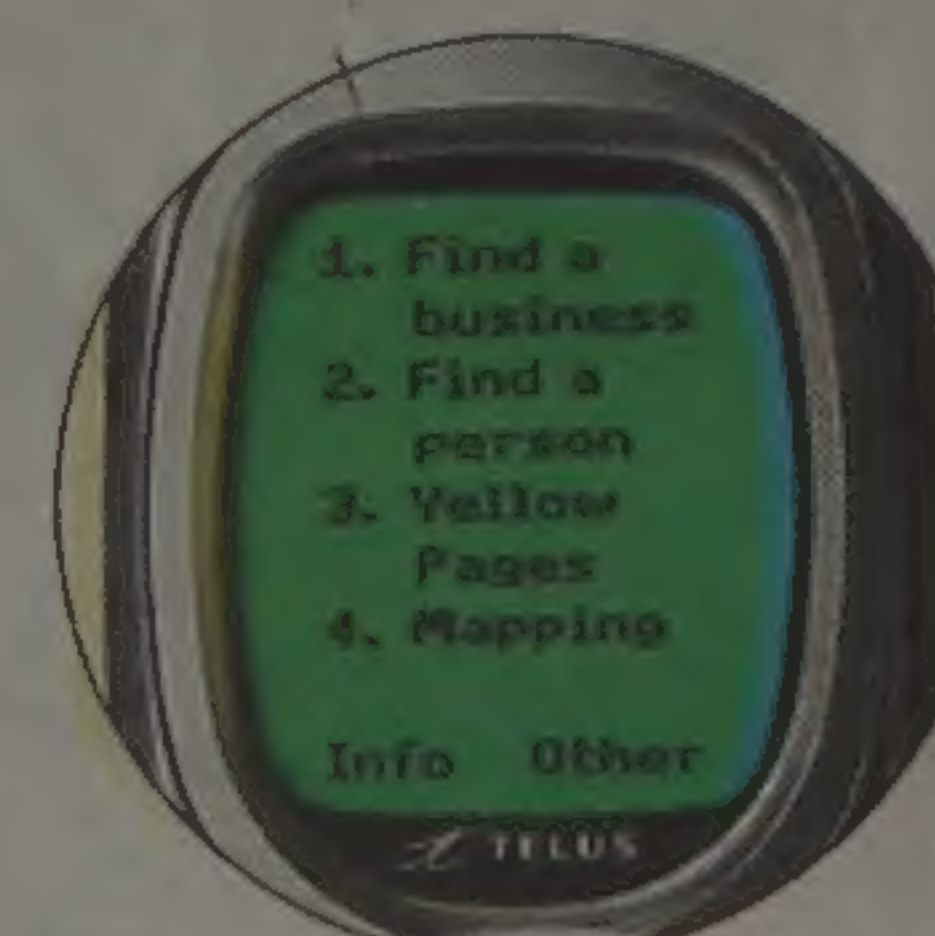
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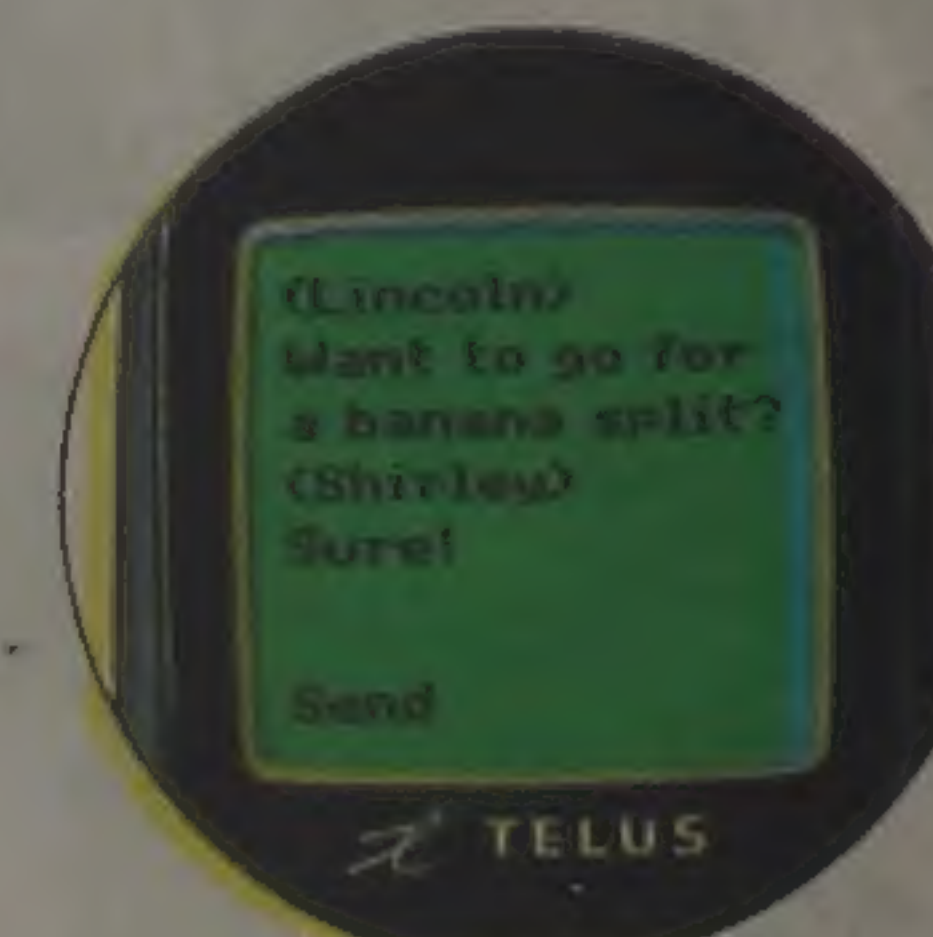


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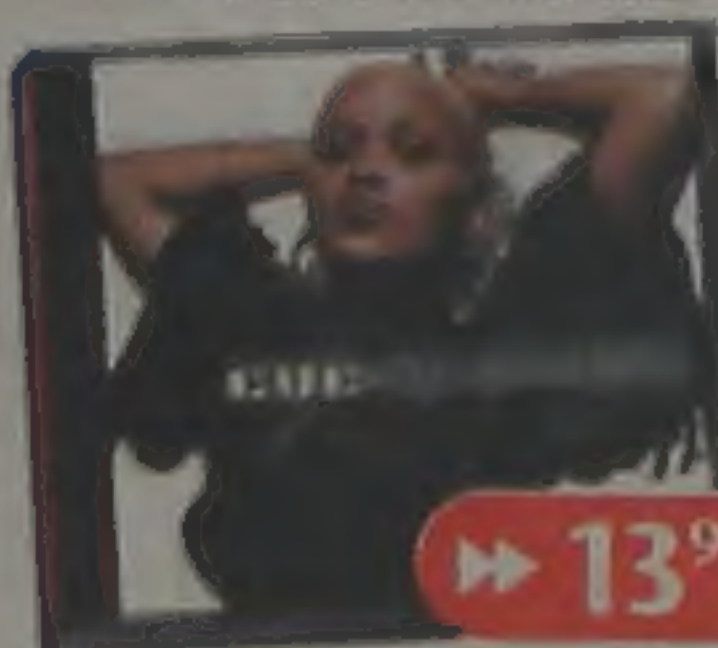
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ON THE COVER:

Say, wouldn't it be cool if DJ Mark Farina went on tour with Buckwheat Zydeco? You know, 'cause they're both named after, like, edible grain products and... Hmmm. Okay, you're right. It's a stupid idea • 23

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Fall films, from Hannibal Lecter to Eminem • 36



By DAN RUBINSTEIN

A picture says 911 words

Until air travel changed so dramatically last September, airport security gates were generally no photo zones. Anyone snapping a picture while passing through the metal detector would likely be hit with a barrage of questions. Film confiscation, a strip search and a stern lecture wouldn't be out of the question either. In today's height-

ened security climate, however, airline passengers are routinely asked by security personnel to prove that their cameras are indeed cameras. And the best way to do that—especially if you're toting a manual camera—is by taking a picture.

While chatting to several artist friends about how artists have been reacting to September 11 and its violent aftermath with somber, "heavy" ideas, Isabelle Devos had an epiphany. The subject of airport security gate photos came up and the Belgium-born visual artist (and part-time performance artist) living in Sackville, New Brunswick wondered what a cross-section of these pictures would reveal. So last fall, Devos bought a few newspaper ads and sent out a press release asking people to send her their unwanted airport snapshots. She got a smattering of local media coverage and received 10 submissions from as far away as Munich.

With a \$6,000 grant in hand from the New Brunswick Arts Board, Devos recently re-launched *The Insecurities*

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Project (www.insecuritiesproject.com). She's interested in exploring one of the many changes in our security culture that's being unwittingly documented by people just doing what they're told. "When exhibited," she writes on her website, "the final piece will create an intriguing record

of one seemingly insignificant detail in our ever-changing world.... Throughout the gathering process, [I expect] to see patterns begin to emerge in the subject matter of the photos, giving shape to the project

SEE PAGE 6

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**Media Jungle***Continued from page 4*

as it hurtles along."

Talking on the phone from Sackville, the woodsy campus town home to Mount Allison University, Devos puts a more personal face on her artistic intentions. "It's sort of a stressful situation," she says about security checks. "Some people even have to remove their shoes! Normally, when you take a picture, you take a picture of something beautiful, of a friend or family member. Now people have to take pictures when they don't really want to. You only have a second and you don't really have time to think. People have these unwanted photographs kicking around. I won-

dered, 'If I collected them, what would I see?'"

When Devos received her first batch of photos, she got pretty much the range of images she expected. One was a close-up shot of a guy in a blurry vest; it reminded her of the work of an out-of-focus painter she knows. There was another with a blurry figure in the foreground and a passerby in sharp focus in the background. Some depict bland airport interiors (which remind her of the work of another Canadian painter).

In addition to sending photos, either electronically or via snail mail, contributors are asked to say where they were going and relate the circumstances behind the picture. Devos wants to blow up about two

dozen of the images she receives to two-foot by three-foot or three-by-four prints and curate an exhibit next year, a show she thinks could travel to university galleries and public spaces throughout Canada and even the United States. She also intends to use the stories people send her as part of the show, and she's doing her own research into the terms "security" and "insecurity"—even financial market "securities"—which will help her create text as well.

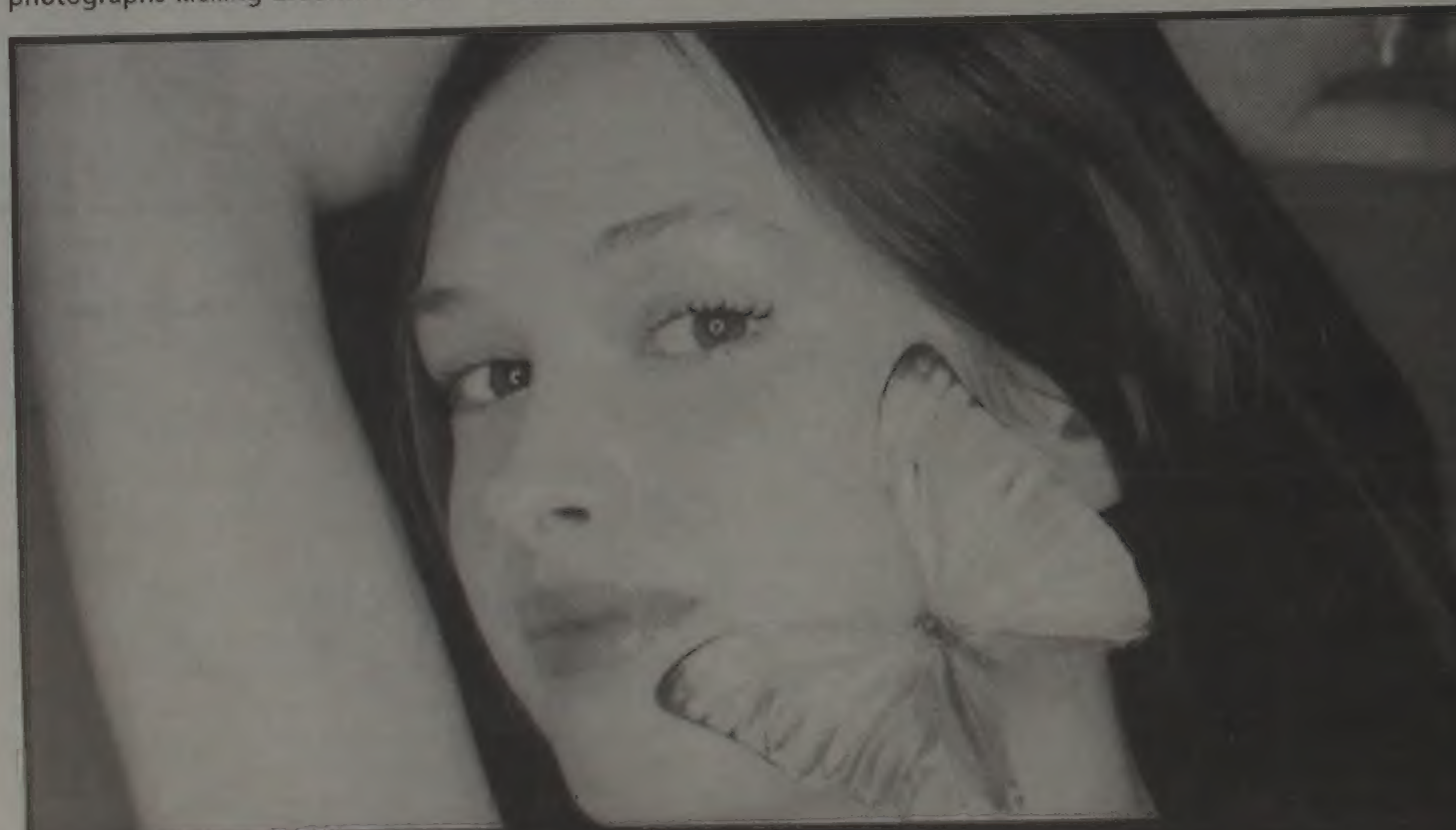
Devos has an security gate photo of her own that may be part of the show. She took it in June, when she was taking her kids through the gate at the airport in Moncton. Even though *The Insecurities Project* was underway, the moment sneaked up on her and she didn't have a chance to do anything

devious or deliberate; she just snapped a shot of the line of travellers getting their bags checked. "Someone said to me, 'You knew you were doing it,' but I still didn't have any time," she says. "I started laughing, because it hadn't even entered my mind until then. It was a nervous laugh."

Thinking that her unusual interest in airport security zone phone might spark concern from security officials, Devos half-expects some kind of probing phone call or visit. Last month, she was indeed contacted by CSIS... but they asked her about a friend who was applying for a foreign service position. "I wouldn't have been shocked if I started getting questioned about this project," she says.

For now, Devos is being left alone by the authorities to do her research and collect photos—a process she considers artistic in and of itself. "I don't really know what I'm going to get out of this," she says. "The theoretical/philosophical part of art, it comes to me only after the fact, even when I paint. The show will push its own way to where it wants to be. It's just a different take on all the heaviness since September 11. It's just one of the little offshoots."

Anybody interested in more information about *The Insecurities Project* can go to the website or contact Devos at artist@insecuritiesproject.com. ▽

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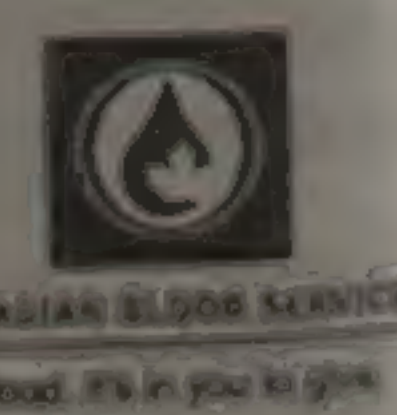
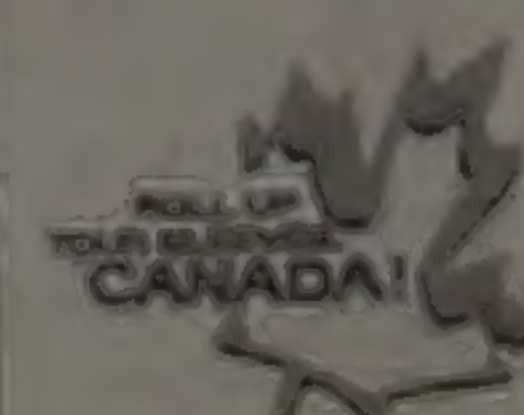
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VUE NEWS

AGRICULTURE

Zambia refuses donation of GM corn

LUSAKA, ZAMBIA—Approximately 2.5 million Zambians face starvation, but their government is so leery about opening its borders to genetically modified food that it has rejected thousands of tons of donated GM corn being offered through the United Nations World Food Programme.

After weighing its decision for several days, the government of Zambia booked a national TV broadcast for its top spokesperson, Newstead Zimba, who announced, "All genetically modified foods, including the maize grain already in the country, should not and will not be consumed or distributed. We wish to inform the nation that as a government we have taken into consideration the scientific advice about the long-term effects of the [genetically modified foods] and all related grains, and we are rejecting it."

Although Mozambique and Zimbabwe had previously refused to accept donated GM grains, Zambia's aversion prompted international criticism that these are foolish moves for countries on the verge of famine. The U.S. State Department, according to an Associated Press report, asked the European Union "to join us in assuring governments in the region that food made from biotech crops is safe and should be distributed immediately to those who so desperately need it." (The U.S. is one of the sources of all that controversial GM corn.) The EU's executive commission responded with a lukewarm statement agreeing that biotech food is safe, but it stressed that beneficiary countries have the right to decide whether they want it or not.

Accordingly, Zambia's response was clear. It has arranged for the importation of 300,000 tons of non-GM corn from the private sector and has articulated why it's taking a long-term approach and being cautious about GM foods. Essentially, despite pressure from the first world, Zambia isn't convinced GM foods are safe for human consumption—and it's also worried about being cut off from Europe and other vital markets where GM and biotech crops are tightly controlled. "If we engage in GM, our exports will be thrown overboard [and] that will cost thousands of jobs," agriculture minister Mundia Sikatana said to AP. "We know that the situation is critical [and] we know that we are making sufficient efforts to ensure nobody will starve." —DAN RUBINSTEIN

POLITICS

The Crosbie show

EDMONTON—Despite all the buzz about a bold, new future for the federal Tories and the splash made by youthful



New Brunswick premier Bernard Lord at last weekend's Conservative national convention, an old dinosaur stole the headlines. Former cabinet minister John Crosbie, who was already ancient back when he was still in office, came out swinging about a unite-the-right merger with the Canadian Alliance. "We are not going to have any truck or trade with the morticians in the Alliance party," the cantankerous Newfoundlander said.

Crosbie's words were backed up by the 1,300 Conservative members at the Edmonton convention; they voted against a decision that would have seen the party move away from its commitment to run candidates in all of Canada's 301 ridings. Until Saturday's vote, there was still talk about the possibility of Conservative-Alliance cooperation (perhaps even joint candidates) to avoid vote-splitting in ridings where the Liberals are vulnerable.

So even with aging leader Joe Clark set to step down before the next federal election, and the good ship Liberal primed for some transitional turmoil, the Conservative future seems to hold more of the same. Lord has said that he's not ready to abandon New Brunswick yet, former Ontario premier Mike Harris won't bring his leadership experience to the Tories unless they start working with the Alliance, and so far the only declared contender to succeed Clark is 74-year-old former MP and Clark minister Heward Grafftey from Montreal. Grafftey's candidacy may be largely symbolic, but considering his age and low national profile, it's an apt symbol for a party that seems mired in old-fashioned thinking. As British Columbia Alliance MP James Moore told the *Edmonton Journal*, "I think they should be thinking twice about whether they want to wait at least 30 years before ever having to form a government. They're only slitting their own throats." —DAN RUBINSTEIN

Yanking our chain

CHICOUTIMI—Je m'appelle Jean, et je suis Canadien!

PM Jean Chrétien engaged in the ugliest of Canadian obsessions—pointless America-bashing—in an attempt to rally Liberal party support for his embattled leadership last week. Instead of unveiling an agenda on how to heal the divisions in the Liberal party and tackling Canadian issues, the PM's speech resonated with the same "It could be worse—at least we're not American" sentiment that permeates our beer commercials and Canada Day riots.

"Our parliamentary system is different from that of the United States," said the PM. "Where there is no party discipline. Where special interests pour money into individual congressional races."

Chrétien did move away from the social studies lesson long enough to aim a few barbs at Washington's inaction at coming to a solution over the softwood lumber dispute, even though the U.S. lost 19 out of 20 arguments in international mediation over its punishing tariffs on Canadian exports. "The [American] administration cannot deliver an agreement on softwood lumber because it has to give in to the wishes of some senator who owes his election to American lumber producers and who threatens to use his power as chairman of the Senate Finance Committee to block other legislation of importance to the president," Chrétien rambled.

Trying to win political points at home by taking easy-target shots at the U.S. is not the way to resolve the softwood lumber debate. And if our democratic system is so much better than the Americans', why is it that the Liberals can have a large majority when fewer than 40 per cent of Canadians support them? —STEVEN SANDOR

ECOLOGY

Water, water hardly anywhere

JOHANNESBURG, SOUTH AFRICA—Waging a war over water sounds like the premise of some lame mid-'80s sci-

fi film starring Rutger Hauer, but in fact, the question of who should be able to access the world's dwindling water resources (and who, if anyone, should have the right to control it and sell it) will be a topic of great debate at the United Nations World Summit on Sustainable Development (WSSD) that began Monday in Johannesburg and will wrap up next Thursday.

According to the UN's latest official calculations, there are only 8.6 million cubic miles of fresh water left on earth, a mere 2.6 per cent of the 330 million cubic feet of total water. The UN predicts that two-thirds of the world's population will live in water-scarce regions by 2025, and many of them will be in regions previously considered water-rich, like the United States. Currently, five per cent of the world population receives water from corporations—most notably in South Africa—at rates that are not affordable to everyone. "That's exactly what's wrong with privatization," Maude Barlow, chair of the Council of Canadians, said in an interview with the *Village Voice*. "These companies completely reject the idea that water is a common property belonging to all living creatures. Their only goal is to commodify the earth's most precious resource."

Whether or not corporations should have the right to sell water has been a contentious subject since 2000, when multinational water companies backed by the World Trade Organization successfully convinced the UN to define water as a human need (which can be sold for profit by private companies) instead of a human right at the Second World Water Forum in the Hague. Since that forum, the Council of Canadians has initiated the Blue Planet Project, an international effort that seeks to protect the world's fresh water from what it perceives as the growing threat of trade and privatization. For more information on the water issue, the WSSD and the Blue Planet project, check out the Council of Canadians website at www.canadians.org. And start stocking up on bottled water. —CHRIS BOUTET

VUEpoint

By DAN RUBINSTEIN

Free's company

At first, it looked like an open-and-shut case of bureaucratic meddling. The Edmonton Small Press Association, a registered non-profit organization that supports and promotes independent and underground art, was worried about the future of the "free store" it runs out of executive director Lyn X's garage on 80 Ave east of 99 St.

Apparently, someone complained about the operation, a place where people can drop off everything from bikes to books to sleeping bags for others to take for free. A bylaw enforcement officer came by and, noting that the free store had no permit, started an investigation. That prompted Lyn X to send out an e-mail appeal, explaining what the free store does and asking people to contact the city so the free store would not be shut down. "I understand there are zoning and bylaw issues," X said to *Vue*, "but it's just like a garage sale, only we're not selling anything. It's ludicrous that we'd need a permit to give stuff away for free. That's just anti-community. People are baffled when something is non-commodified."

Because the ESPA has limited energy and resources, X said she didn't have time to research the pertinent city regulations (and she's also tired of dealing with bureaucracy after the ESPA was booted off the Fringe grounds). X said she doesn't want to be fined or act like a "rebel," but she intends to open the free store again this weekend, as she's been doing for more than a month.

The trouble here, according to the city's director of bylaw complaints and investigations, is that the ESPA is not following the rules. Although David Aitken can't talk specifics while this case is under investigation, he told *Vue* that the ESPA could get a non-profit business license for as little as \$25. (Even garage sales need \$10 permits, but those are limited to three days in length and can only be held twice a year at the same location.) "Even if you operate a service without charging anything, it's still a service," said Aitken. "There are guidelines you need to follow."

As long as the ESPA attempts to secure approval, the city won't try to shut down the free store, says Aitken, who considers the critical phone calls his department has been receiving "a total overreaction." In order to grant a license, however, bylaw officials must conclude that the free store isn't creating residential noise and traffic problems. If the ESPA applies and is rejected, then X's pre-emptive campaign for support may turn out to be the first salvo in a protracted battle for the freedom to give stuff away for free. ☺

Low-fat capitalism

Did a nutritional lie fuel the big-business corruption of the '90s?

BY BARBARA EHRENREICH

It's not only the collapse of the stock market that has the upper classes biting their fingernails. In the last couple of weeks, the low-fat, high-carb way of life that was central to the self-esteem of the affluent has been all but discredited. If avarice was the principal vice of the bourgeoisie, a commitment to low fat was its one great counterbalancing virtue. You can bet, for example, that those CEOs who cooked the books and ransacked their companies' assets did not start the day with two eggs over easy, a rasher of bacon and a side of hash browns. No, those crimes were likely fueled by unbuttered low-fat muffins and delicate slices of melon. Grease was for proles.

But as we learned in the cover story of the July 7 *New York Times Magazine*, there never was much to support the notion that the low-fat approach will make you slim and resistant to heart disease. In fact, the North American obesity epidemic coincides precisely with the arrival of the anti-fat dogma of the '80s, accompanied by a cornucopia of low-fat cookies, cakes, potato chips and frozen pot roast dinners. Millions of North Americans began to pig out on "guilt-free" feasts of ungarnished carbs—with perverse and often debilitating results, especially among those unable to afford health club memberships and long hours on the elliptical trainer.

I have confirmed these findings with my own scientific study, which draws on a sample of exactly two: myself and Jane Brody, the *New York Times* health columnist and tireless opponent of all foodstuffs other than

veggies and starch. It was Brody more than anyone who promoted the low-fat way of life to the masses, producing columns from the '80s onward with headlines like "Our excessive protein intake can hurt liver, kidneys, bone," "Carbohydrates can help you lose weight" and "Chemicals' in food less harmful than fat."

As she revealed in a 1999 column, Brody was raised on a high-carb, low-fat diet of "shredded wheat, oatmeal, challah, Jewish rye and bagels," the latter presumably unblemished by the customary shmear of cream cheese. I, meanwhile, was raised on a diet that

might strain even an Inuit's gall bladder. We ate eggs every morning

with bacon or sausage, meat for lunch and meat again for dinner, invariably accompanied by gravy or at least pan drippings. We buttered everything from broccoli to brownies, and would have buttered butter itself if it were not for the problems of traction presented by the butter-butter interface.

And how did Brody and I exit from our dietarily opposite childhoods? She, by her own admission, was a veritable butterball by her twenties—a size 14 at only five feet tall. I, at 5'7", weighed in at a gaunt and geeky 110.

Brody to the max

Fast-forward to the present. We assume Brody is now admirably trim, if only because of her exercise regimen, since otherwise she wouldn't have dared to promote the low-fat dogma in person. For my part, I no longer butter my brownies, perhaps in part because of Brody's tireless preaching. But the amount of fat she recommends for an entire day—one tablespoon—wouldn't dress a small salad for me or lubricate a single Triscuit. I still regard bread as a vehicle for butter and chicken as an excuse for gravy or, when served

news

SEE PAGE 10

TOM the DANCING BUG'S EDITED BY RUBEN BOLLING SUPER-FUN-PAK COMIX

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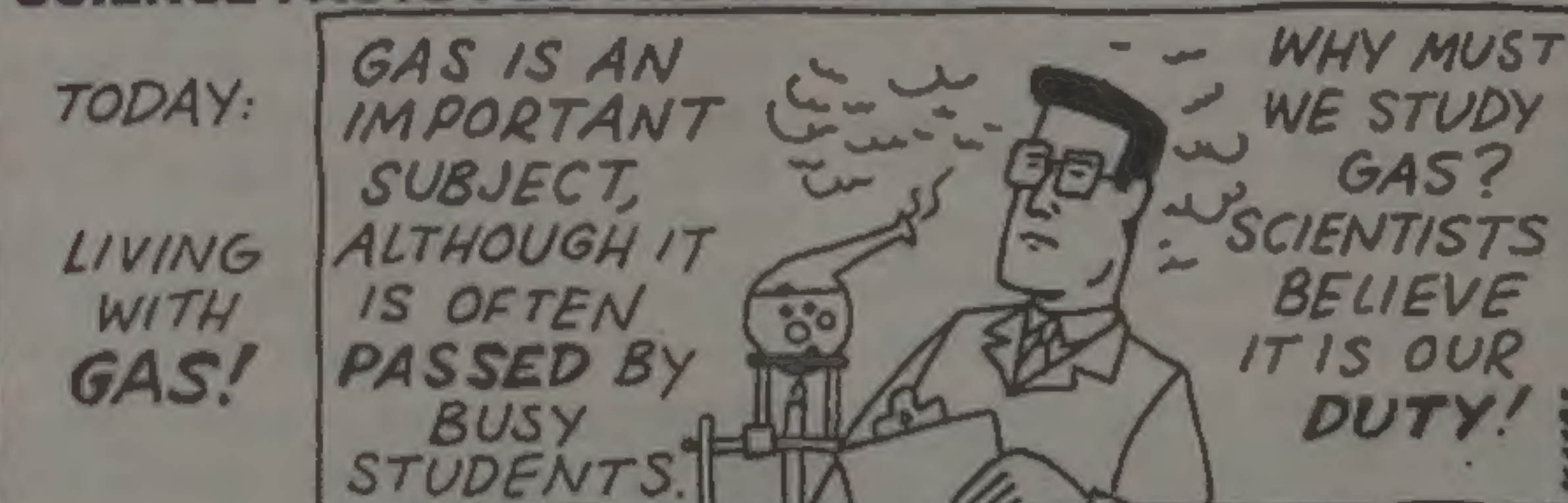
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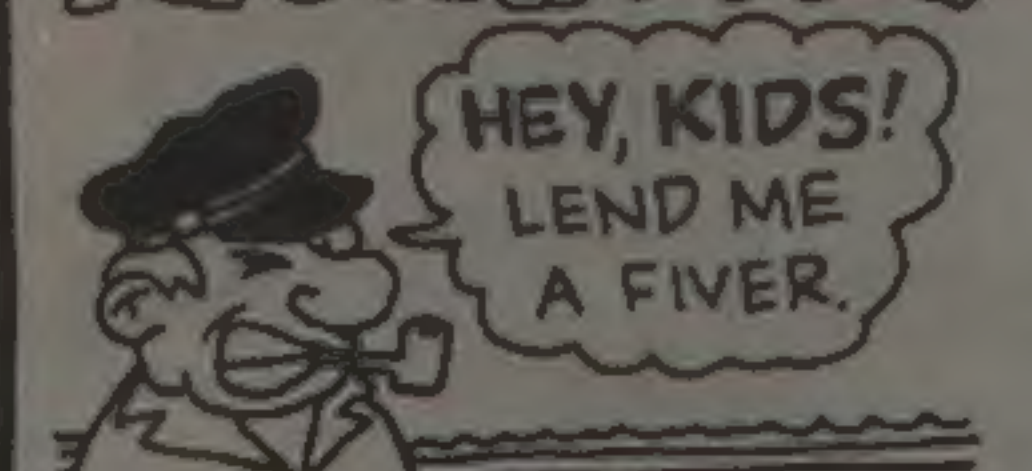
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1 That lady under the clock reminds me of that lying, thieving drunk of an ex-wife of mine.
2 She still owes me \$150, my half of the color RCA TV she took with her when she left three years ago. And believe me, I'll get that money.
3 What she doesn't realize is that a person should be able to make a mistake or two and not be expected to pay for the rest of his blamed life. I wasn't perfect, far from it! I admit that. ... Hey, kid! What're you staring at? Go watch one of yer Spongehead cartoons or whatever the hell it is you do.

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By RICHARD BURNETT

Insha'Allah

I've gotten to the point where I'm so sick and tired of the endless bickering and violence between Palestinians and Israelis that I'm beginning to think they deserve each other. To my dismay, though, caught in the middle of the crossfire are gay and lesbian Jews and Arabs in love with one another in a virulently homophobic region where only the cosmopolitan Israeli city of Tel Aviv embraces gay life.

Just look at neighbouring Cairo, a sprawling, dusty city of millions. When I flew into the Egyptian capital from Istanbul some years ago, I was stopped and searched by officials with the Ministry of the Interior because they thought I was another terrorist.

"If I'm not out within half an hour," I told my backpacking buddy Seb as I was taken away, "call the Canadian embassy." I got out okay, but as a gay man in Cairo, I was lucky I was never literally caught with my pants down. Take the 50 men arrested in May 2001 for hanging out in the very gay Queen Boat nightclub, a tourist boat moored on the River Nile in the heart of Cairo. All suspected gay men—including the 29 acquitted in the first trial—have been ordered by Egyptian president Hosni Mubarak to undergo a second trial, scheduled to begin on September 7.

That date is no accident, of course, as the world's attention will be riveted on the anniversary of the September 11 attacks—not on a bunch of Egyptian faggots who like to suck cock.

International reaction to the upcoming trial has been neither swift nor forceful. "We welcomed President Mubarak's earlier annulment of the verdict, leading to the 21 prisoners of conscience. However, we are clearly concerned at the decision of the Egyptian authorities to prosecute these men once again on charges which are discriminatory and violate their right to privacy," Amnesty International said in a weak statement that could have been written by that noted champion of gay civil rights, good ol' George Dubya.

On August 20, the United Nations Working Group on Arbitrary Detention stated, "The detention of the above-mentioned persons prosecuted on the grounds that, by their sexual orientation, they incited 'social dissension' constitutes arbitrary deprivation of liberty."

The Arab Human Development Report 2002, released on July 2 and co-sponsored by the Arab League's Arab Fund for Economic and Social Development, claims the Arab region is "richer than it is developed" and goes on to state, "Sadly, the Arab world is largely depriving itself of the creativity and productivity of half its citizens."

In other words, the stagnant Arab

world is overflowing with homophobic hypocrites. There are millions of gay and lesbian Arabs but they have nowhere to escape to. Gay Palestinians, on the other hand, illegally go to Tel Aviv. As one 21-year-old young gay Arab, illegally living in an Israeli village, explains in the August 19 issue of *The New Republic*, if he were sent back to Gaza, "The police will kill me. Unless my father gets to me first."

I needed to get more perspective. So I called Washington, D.C.-based lawyer Lee Walzer, author of the must-read book *Between Sodom and Eden: A Gay Journey Through Today's Changing Israel* (Columbia University Press) and past vice-president of the World Congress of Gay, Lesbian and Bisexual Jewish Organizations. "It's not surprising that gay Palestinians are going to Israel because Israel is a very open society," Walzer says. "Since the breakout of the intifada, they are in a desperate situation. They are persecuted by the Palestinian Authority but are in Israel illegally. They cannot even get temporary residency."

That issue was raised when Israeli PM Ariel Sharon finally met with gay and lesbian civil rights advocates last winter. "Many Israelis have Arab partners," Walzer says, "but Sharon said he is not going to implement any measures that will help Palestinians implement the right of return."

By contrast, Walzer points out, "One of the last acts of [assassinated Israeli PM Yitzak] Rabin was to allow gay Palestinians from Gaza to get Israeli residency and eventually citizenship. So Sharon's refusal to allow gay partners of Israeli citizens goes against the general trend of liberalization in Israel."

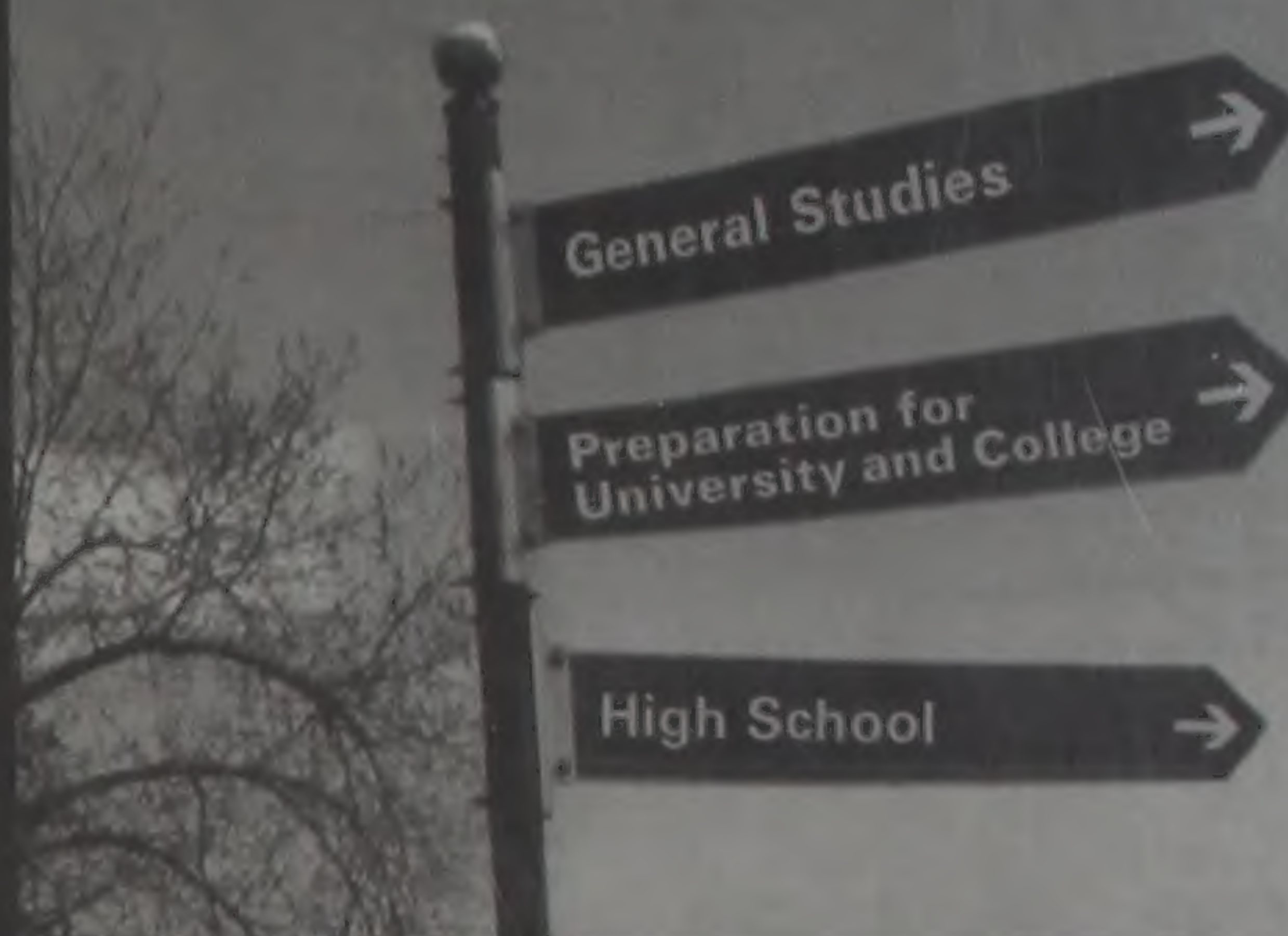
As for liberalization in the Arab world, forget about it. "The Arab world—alone among other regions in the world—has remained stuck in the past," Walzer sighs. Meanwhile, in Israel, Walzer believes the intifada "is destined to go on for at least another half-decade, if not a decade. On the one hand, you have an utterly corrupt, ineffective and duplicitous Palestinian leadership, and on the other, an Israeli government that won't take the steps necessary to reach a settlement."

"Eventually both sides will exhaust themselves," he continues. "The Palestinians are truly in desperate straits and don't have an economy. And the Israelis, who have a Western-style standard of living, their economy is tanking too. So we'll see how long Israelis are willing to tolerate high unemployment and government cuts in services and benefits."

The irony is, in the cities of Jerusalem and Tel Aviv—where the death tolls mounts weekly just like in the Palestinian territories—peace broke out during those cities' Pride parades earlier this summer. At Jerusalem's June 7 parade, queer activists held banners declaring "Free condoms, Free Palestine," "Transgender, not Transfer" and "Dykes and Fags Against the Occupation." Organizers even began the parade in the much-bombed Zion Square, offering blessings in Arabic, Hebrew and English.

"It's symbolic because [gay and lesbian Arabs and Israelis] must overcome a lot to be together," Walzer says. "It's not easy to be a mixed Jewish-Arab couple, even in the gay and lesbian community. That remains a real social and sexual taboo, even in Israel." ☐

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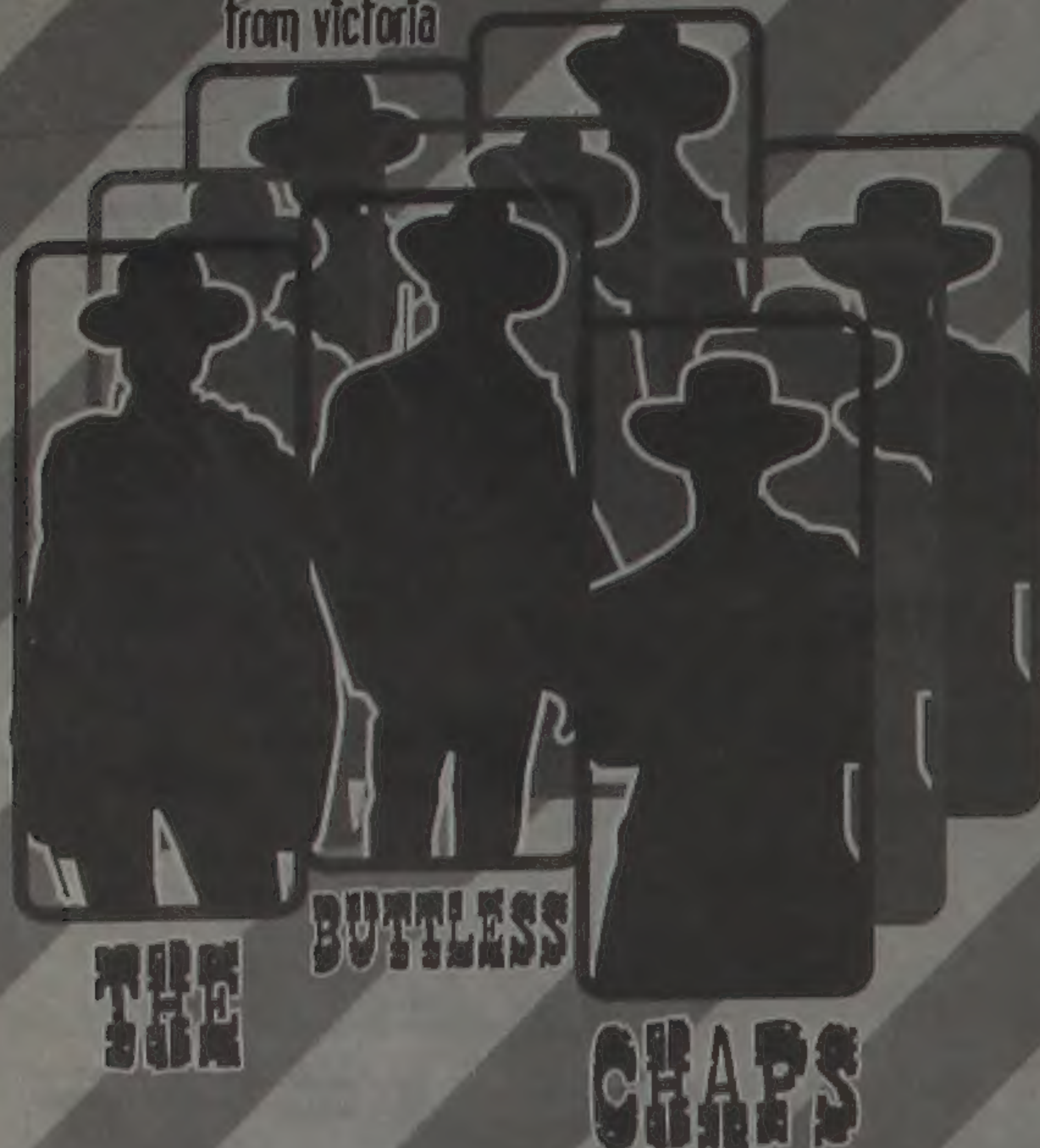
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Low-fat capitalism

Continued from page 8

cold, mayonnaise. The result? I'm a size six and have a cholesterol level that an envious doctor once denounced as "too low." Case closed.

And if that doesn't convince you, Dr. Barry Sears, inventor of the high-protein "Zone" diet, has been arguing for years that there's a solid medical explanation for why the low-fat, high-carb approach is actually fattening. A meal of carbs—especially those derived from sugar and refined flour—is followed by a surge of blood sugar, then, as insulin is released in response, a sudden collapse, leaving you often light-headed, cranky, headachy and certainly hungrier than before you ate. Fats and protein can make you fat too, of course, if ingested in sufficient quantity, but at least they fulfill the conventional role of anything designated as a foodstuff—which is to say it gives you the feeling that you've actually eaten something.

We have, in other words, been massively misled for decades, while those who dared raise a voice in favour of protein and fat—like Dr. Atkins of the eponymous diet—were branded as charlatans and enemies of the public health.

Grease is the (dirty) word

But facts don't seem to matter when a major dogma so flattering to the affluent is at stake. In the last couple of decades, the low-fat way of life has become an important indicator of social rank, along with whole grain—

as opposed to white—bread and natural fibres versus polyester. Among the nutritionally "correct" upper-middle-class people of my acquaintance, a dinner of French bread and pasta has long been considered a suitable offering for guests—followed by a plate of bone-dry biscotti. And don't bother asking for the butter.

What has made the low-fat dogma especially impervious to critique, though, is the overclass's identification of low-fat with virtue and fat with the underclass's long-suspected tendency toward self-indulgence. Low-fat is the flip side of avarice for a reason: thanks to North America's deep streak of puritanism—perhaps mixed with a dollop of democratic idealism—ours has been a culture where everyone wants to be rich but no one wants to be known as a "fat cat." We might be hogging the Earth's resources and tormenting the global working class, the affluent seem to be saying, but at least we're not indulging the ancient human craving for fat. So the low-fat diet has been the hair shirt under the fur coat—the daily deprivation that offsets the endless greed.

I wouldn't go so far as to blame the financial shenanigans of the last few years on Jane Brody, but clearly there is a connection. The long-term effects of a low-fat, low-protein diet are easy to guess: a perpetual feeling of insatiety, a relentless, gnawing hunger for more. No doubt for many thousands in the low-fat, high-earnings crowd, money has become a substitute, however unfulfilling, for dietary fat. The effect was naturally strongest in Silicon Valley,

where dotcom mania collided with the Northern California, Berkeley-based, carbo cult to disastrous effect. That "irrational exuberance" of the late '90s was, in fact, the giddiness of hypoglycemia induced by a diet of boutique muffins and five-dollar-a-loaf "artisan bread."

On top of spaghetti

As I write this, the stock market is plunging faster than the blood sugar of someone who has just made a meal of Brody's cherished sweet potatoes. There is a definite chance that it's finally over: this whole frenzy of getting and spending, betting and trading, all the while self-righteously sneering at the less fortunate classes. If the food pyramid can be kicked over, so perhaps can the entire socio-economic hierarchy. At least the piggies at the top of the hierarchy have lost one of their major ideological props.

My advice to the fat-deprived yuppies who are now watching their fortunes melt away: take a break from the markets and go out and get yourself a bacon cheeseburger and fries or, if you still have a few bucks to toss around, a nice *pancetta*-rich plate of spaghetti *carbonara*. Eat every last drop. Then lean back with the grease dripping down your chin, smile at the people around you and appreciate, perhaps for the very first time, what it feels like to have enough. ▽

Barbara Ehrenreich is a columnist for *The Progressive* and the author of *Nickel and Dimed: On (Not) Getting By in America* (Metropolitan Books).

Animation

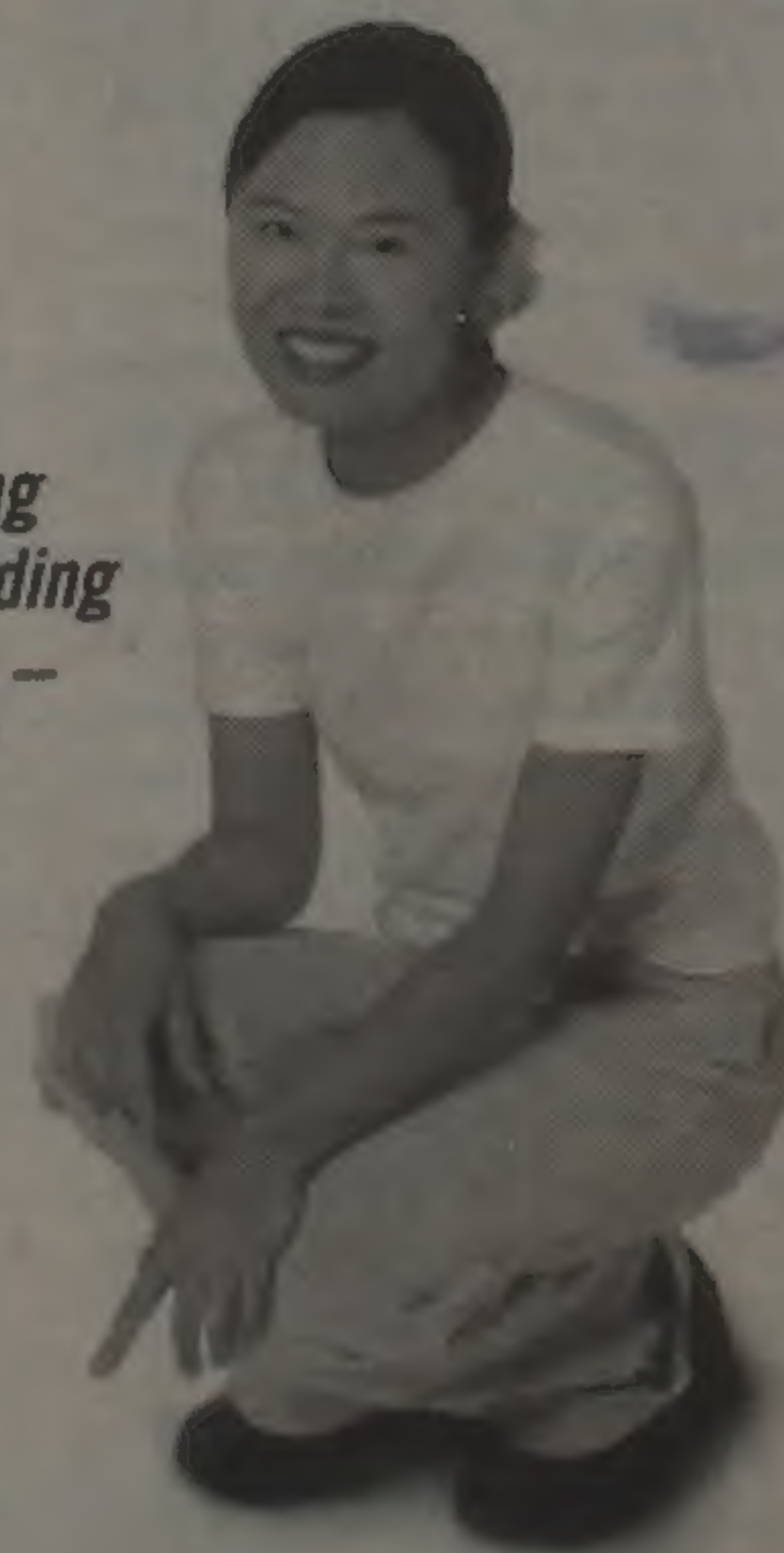


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By DENNIS LOY
JOHNSON

The price is write

Why are book prices so high? Not just new hardcovers, which are mostly hovering—for another five minutes or so—around \$30 or \$35. But have you

noticed that even paperbacks, the thing that revolutionized the book business once upon a time by virtue of being affordable, are now just as overpriced as everything else?

And prices climb so steadily you can see it happening from season to season. You don't have to read trade reports to know that there's a widespread belief in the business that "consumers" don't see much difference between, say, a \$25.95 book and a \$26.95 book, or even a \$27.95 book. As if they didn't have us over a barrel. As if there was something we could do about it. (And as if there were any logic at all to a system that believes a dollar or two means nothing, but the difference between \$26.95 and \$27 will send people running out the door screaming.)

Then there are those ludicrous advances making the news more and more regularly—last April, *Cold Moun-*

tain author Charles Frazier got \$8 million out of Random House for a one-page description of an idea he's got for a second novel. An idea.

Is it any wonder books are so expensive? And is there any question whose fault it is?

The publishers, of course, says Barnes & Noble chairman Leonard Riggio, who calls the prices publishers put on books "abominations."

What's more, he's doing something about it. A March 27 *Publishers Weekly* report headlined "Riggio Leans on Publishers to Lower Prices" quoted one "influential publishing executive who asked not to be named" as explaining, "The word [at B&N] has come down from Len Riggio—knuckle publishers to lower prices." *PW* reported that Riggio and his buyers have been "more explicit than ever in their attempts to persuade houses to lower prices" for months now—dating back,

one may suppose, to November, when David Kirkpatrick of the *New York Times* reported that Riggio had issued "what sounded like a threat" to publishers, that he would take "decisive actions" if they didn't give him bigger discounts.

You get the picture: Riggio the Barbarian, taking names and kicking butt on behalf of the book-buying public by forcing publishers to lower prices at the same time that they, er, give him an even greater discount than before.

Meanwhile, it seems, the "decisive actions" have begun. The front areas of B&N branches are now crowded with oh-let's-call-them inexpensively produced versions of various classics from the royalty-free public domain, now being published by none other than B&N itself? In February Riggio announced B&N will increase its book publications. The message to publishers? As a report from *TheStreet.com* put it: "The company can place its own titles in strategically favourable locations, while relegating competing titles to out-of-the-way shelves, or refusing to buy them at all." Of course, that report, like the others, couldn't get any of the publisher to speak up on their own behalf. "Random House, Simon & Schuster and HarperCollins declined to comment on the record for this article," it said.

I couldn't get any to talk about it on the record, either. Off the record, however, they're pretty chatty about it. One

might even say "frothing." Here's what one don't-use-my-name insider said to me about Riggio's public comment blaming publishers for high prices: "It's complete and utter nonsense."

He said nothing about the fact that, as *TheStreet.com* points out, B&N "recently settled a suit for \$4 million claiming it coerced independent publishers into charging less." He didn't mention the current suit being brought against B&N by the bankrupt chain Intimate Bookshops that says Riggio's company strongarms publishers into as much as a 60 per cent discount off cover prices.

No, as any publisher large or small will tell you, just do the math to figure out why book prices are so high. Let's say the Intimate claim is high, and B&N only gets a 50 per cent discount. That means the publisher is left to split the remaining half with the distributors, warehousemen, printers, shippers and—oh, yes—the authors. In other words, B&N is making significantly more off a book than its creators.

And while those margins for the publishers are getting smaller and smaller, B&N, by all accounts—including its own—is demanding that its own margins be increased.

Who's responsible for high book prices? Could it be, oh, I don't know—*Satan?* ☹

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The Sebold and the beautiful

The Lovely Bones somehow dodges every trap of its metaphysical premise

By BARRY HAMMOND

Susie Salmon, a 14-year-old schoolgirl, is the narrator of Alice Sebold's stunning novel *The Lovely Bones*. That she has been murdered and now exists only in a unique heaven of her own design when the story begins is merely the first thing which sets this novel apart from just about everything else on bookshelves right now. It's not a mystery, since we know by page six who the murderer is. Nor is it a sentimental, "let's feel sorry for the poor victimized girl" guilt trip. Instead, it is quite simply one of the most original, perceptive, subtle and surprisingly uplifting novels of the past few years

While it's Susie's story, it's also the story of her family and friends. Her death changes their lives in drastic ways and their individual reactions set them careening against each other like out-of-control dodgem cars. It's the finely observed details of these shifting relationships which make the novel such a compelling read. But *The Lovely Bones* is also the story of Susie's murderer, her first love and a

books

girl her spirit touches while leaving her body. Susie's death may have prevented her from growing up in the real world, but through her omniscient observations from her "wide, wide heaven," she comes to a greater understanding of the people she cares about most as the years pass by.

Even though she's in "heaven," this is not a story about religion or spiritual belief systems. There is no depiction of a god—only Franny,

her "Intake counselor," who shows her the ropes in a heaven that resembles a dreamed-of but never-attended high school. It's more a story about people and what changes love and death works on them. The book is not maudlin or sentimental in any way, but a story of intensely human compassion.

Bridge and tunnel

It's also a story that was the result of a traumatic incident in Sebold's own life, according to her profile on the *Village Voice* authors website. In 1981, while a freshman at Syracuse University, Sebold was dragged into a tunnel and raped. This incident, her survival and quest for justice were detailed in her memoir *Lucky*, which was published to considerable acclaim in 1999. In the same tunnel, however, another girl was murdered and the link between them made a lasting impression. "I felt closer initially to the dead girl than to the friends I had or the police," she recalled in an interview. "It's not

that far a reach to imagine what it would be like to be dead and what that means in some way. I'm kind of obsessed with that and what it means to the people you leave behind." It's to Sebold's credit that she's managed to turn this obsession into such a mature and moving novel. In a bizarre way, it's a coming-of-age novel for a character who wasn't able to live long enough to actually come of age.

The other characters in the book are as vividly drawn as Susie. Her sister, brother, father and mother seem as real as members of the reader's own family. Len Fenerman, the policeman who unsuccessfully investigates her death, is profoundly but humanly flawed yet sympathetic. Ray Singh, an East Indian boy who writes Susie a love note and is initially wrongly suspect-

ed of causing her death, is convincingly drawn, as are both his work-obsessed father and his formidable, alluring, exotic (at least to the rest of the town) mother. Ruth Connors, the girl Susie touches as her soul leaves her body, becomes a kind of stand-in for Sebold herself, a poet and artist pacing the streets of New York, documenting what she imagines of Susie's inner life and the lives of other women who have met with violent ends and participating in a momentary resurrection. Even the murderer himself is drawn in a chilling but completely understandable fashion. Definitely a must-read. ☹

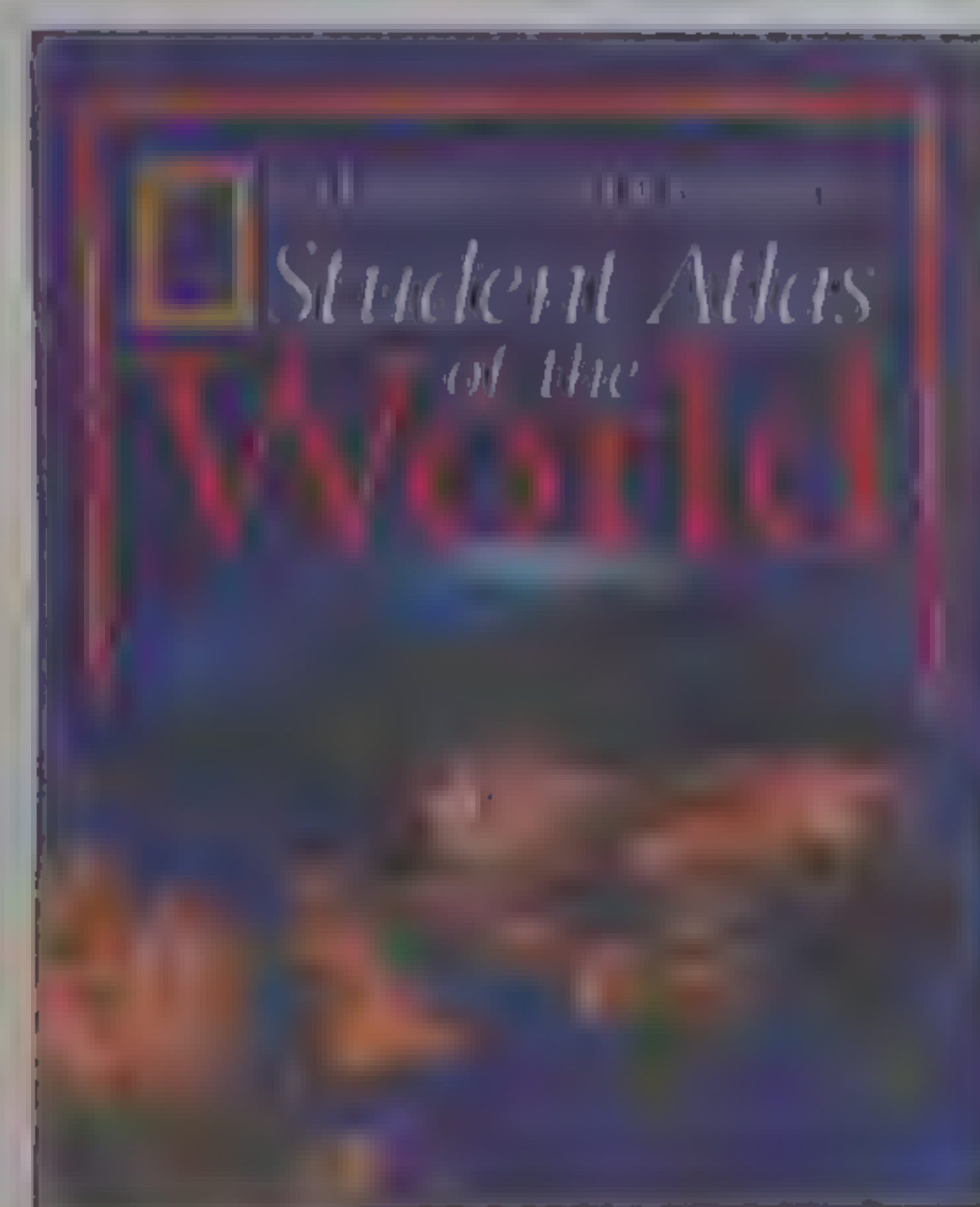
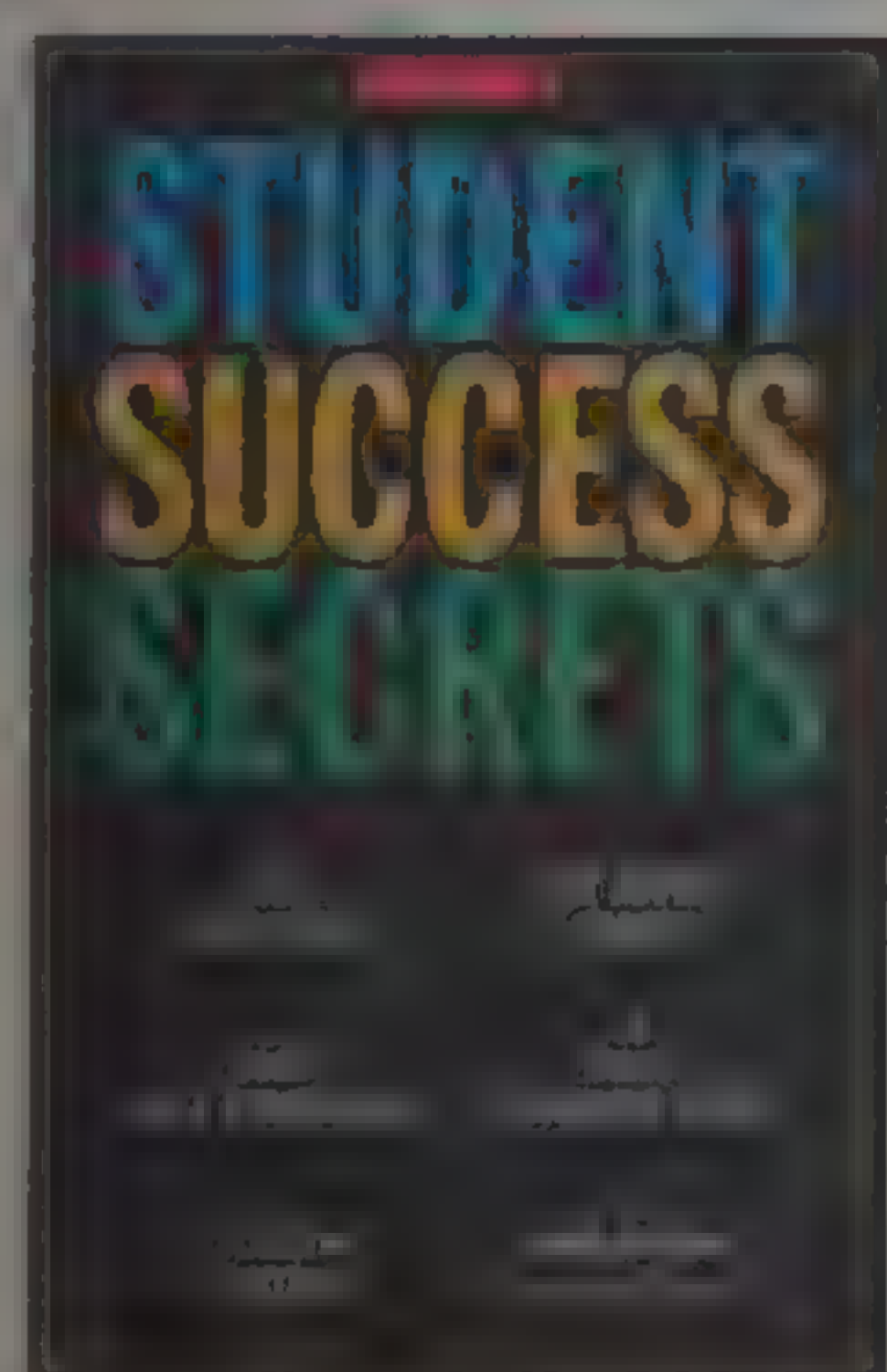
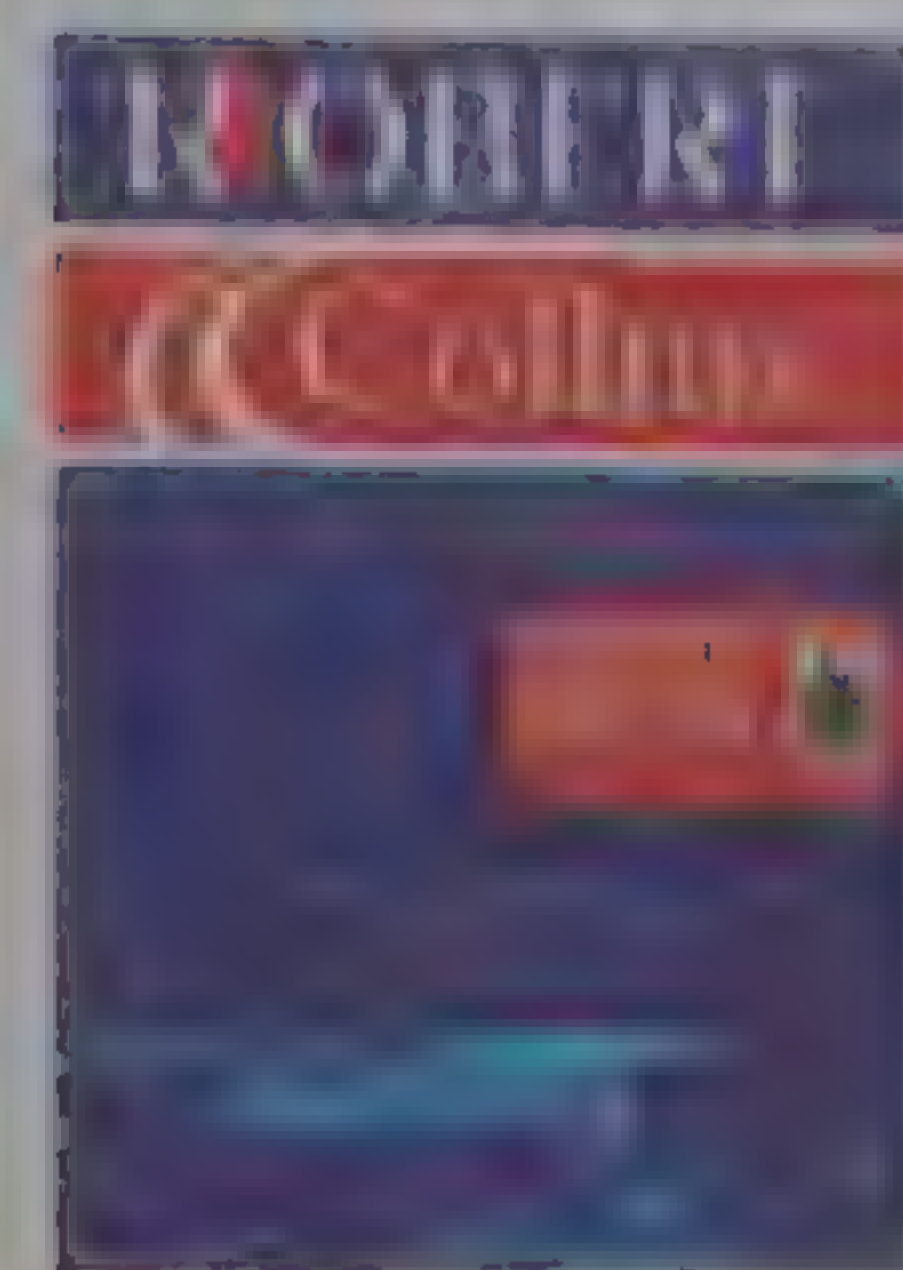
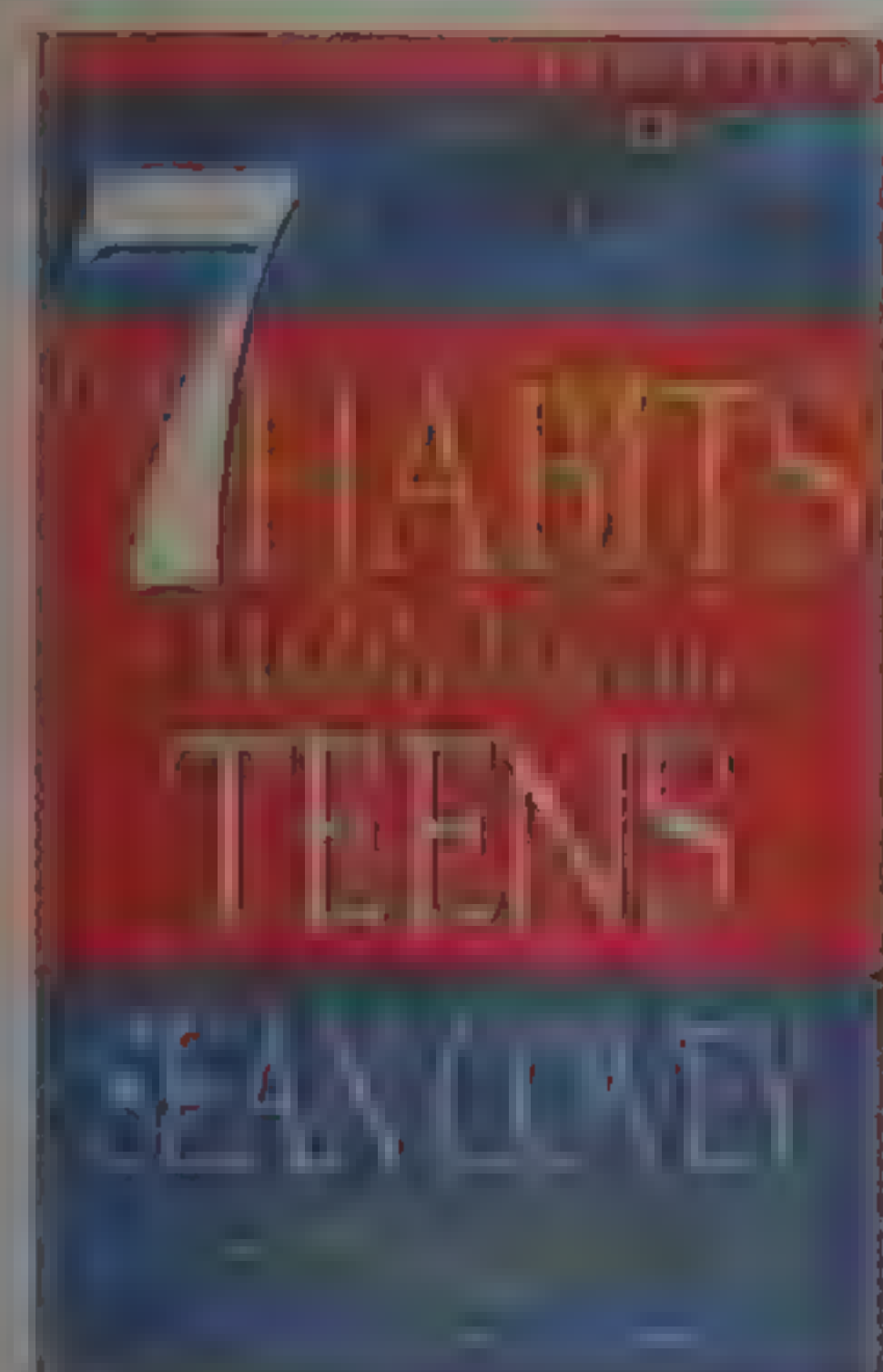
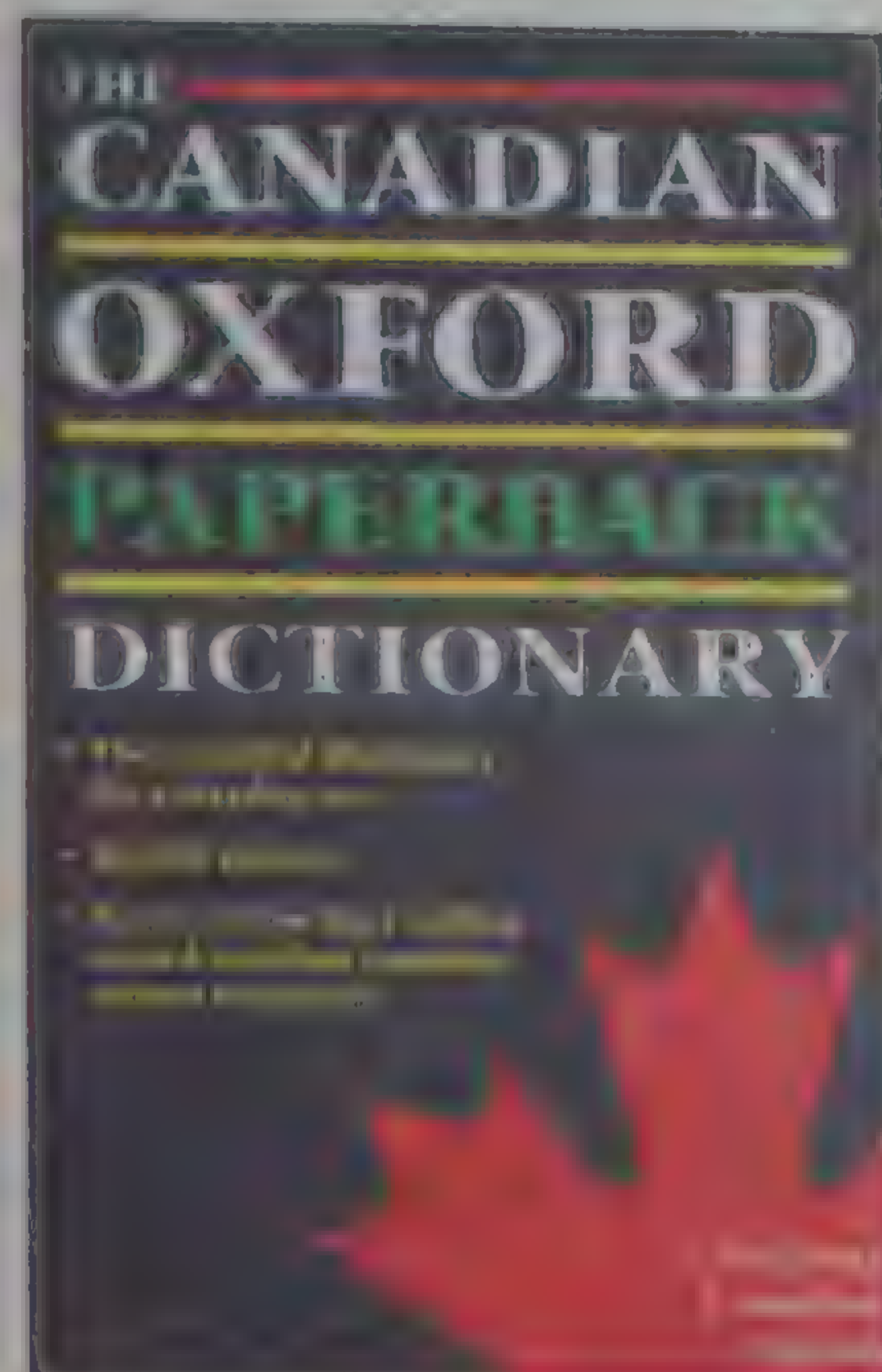
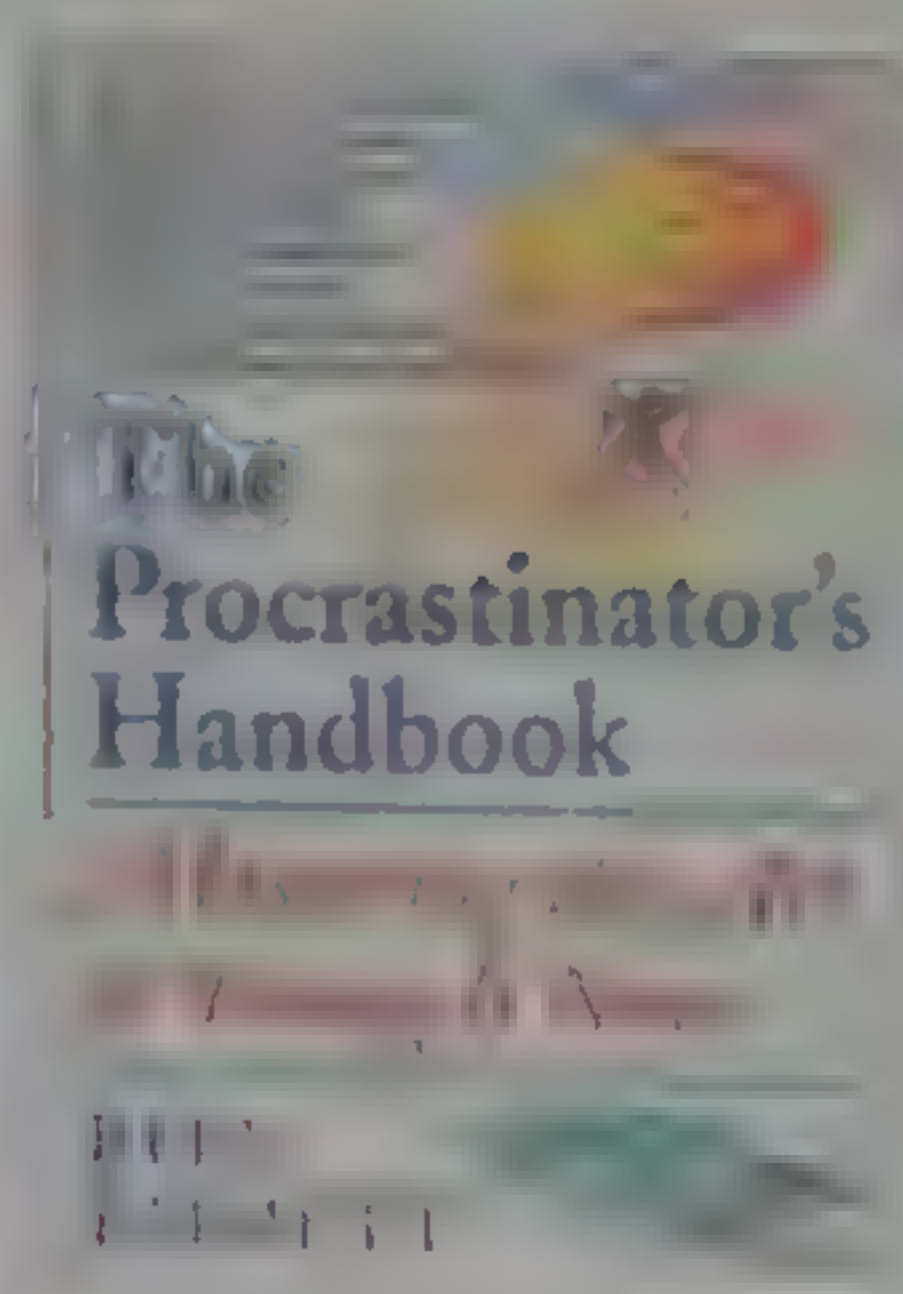
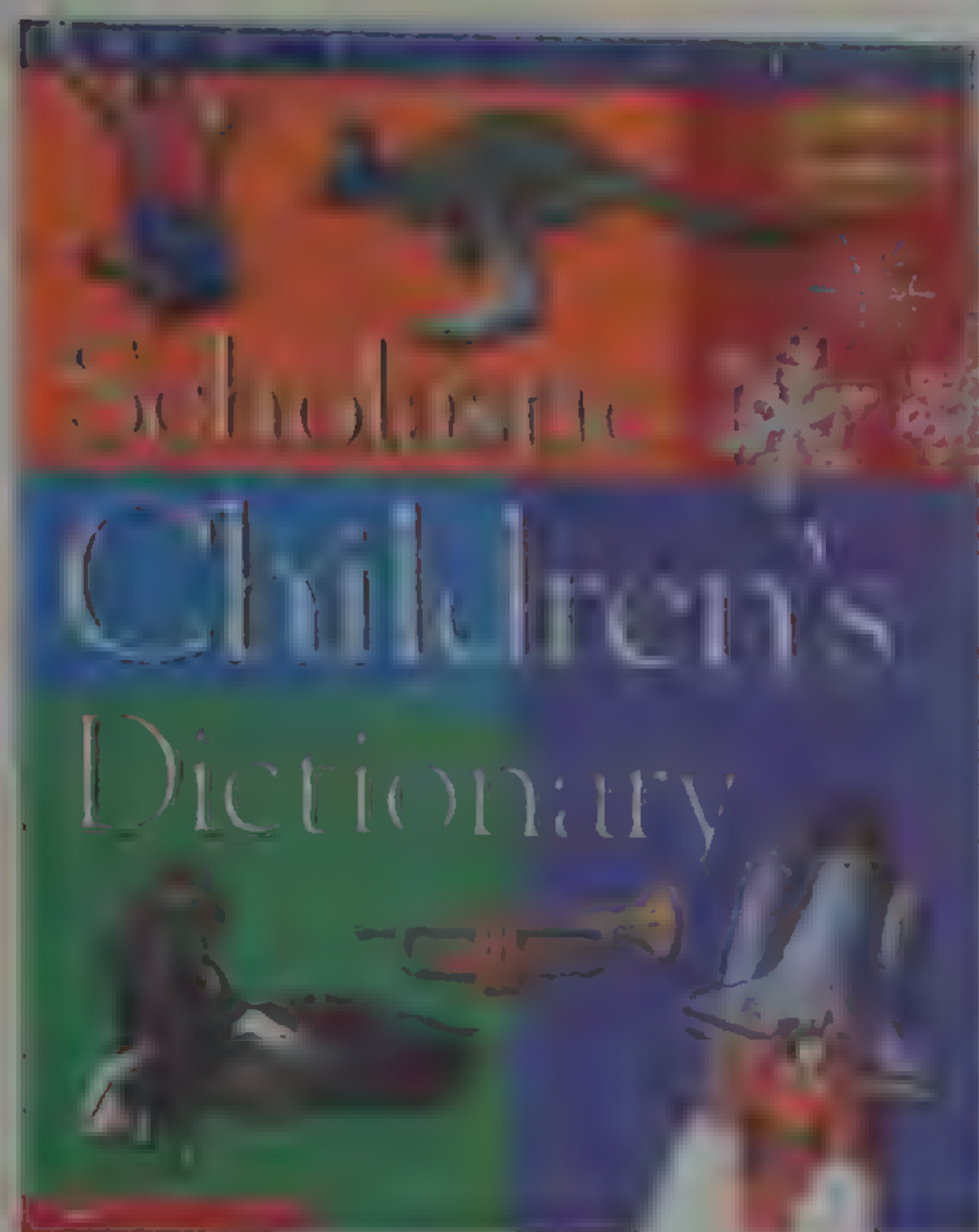
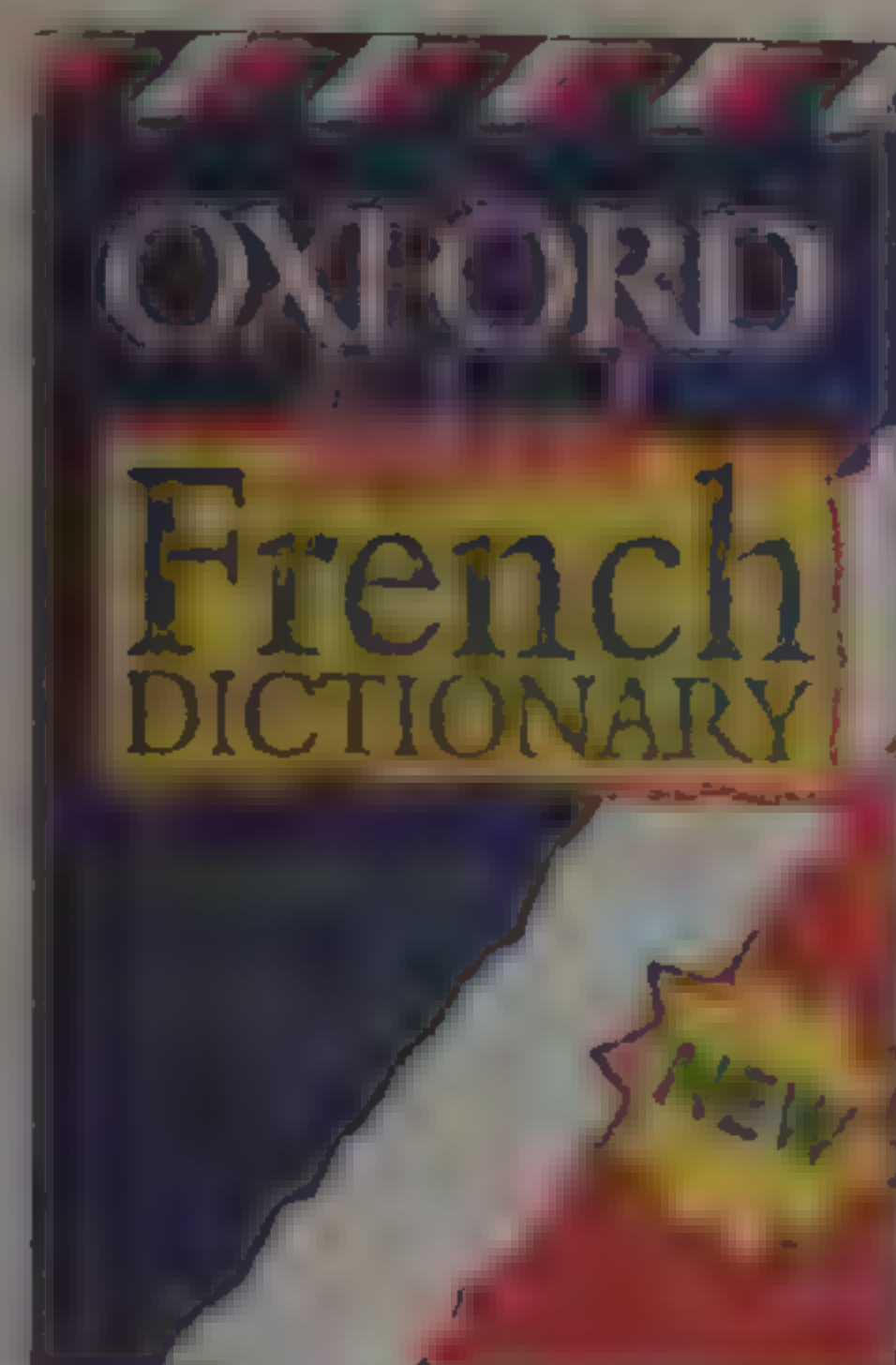
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Portrait of the assimilartist

Performance artist Nikki S. Lee isn't the chameleon her admirers think she is

BY CHISUN LEE

When I watch any movie in which some lone, righteous figure is being relentlessly and unjustly pursued by the police state—take Harrison Ford's *The Fugitive*, for instance—I root for the prey with an intensity that defies the bounds of the cinematic arc. I become obsessed with scheming: how could Harrison really and truly get away?

Ford's character, Dr. Richard Kimble, dons certain costumes and shaves his beard in a desperate attempt to look like someone else. His tricks get him through a couple of tight spots. But, I think to myself, Kimble could do so much more—dye his hair pink, go five shades darker with a bottle of self-tanner, strap on some platform shoes, stuff a pillow under his shirt or in the seat of his pants—anything to alter his appearance so drastically that the spooks would never pick him out as their man. On a much graver level, the U.S. government's post-September 11 pursuit of real innocents has forced some people into alteration, into doffing traditional dress and "Americanizing" their look to avoid the fists of strangers and the scrutiny of officials. With outrage and fear, I root for their getaways.

Now, it seems safe to say that artist Nikki S. Lee had none of this political context in mind when she decided several years ago to make her name slipping in and out of disguise. Lee did not agree to an interview, so her views will go largely unaccounted for here. But my real

art critic friends tell me that art exists in the eye of the beholder, and this beholder can't help but see all things through today's dark lens.

A girl from the projects

Lee undoubtedly would fare well on the wrong end of hot pursuit. The 32-year-old Korean native possesses more than enough talent for self-transformation to fool your average federal agent. (Recent news reports indicate the feds are not terribly swift.) Her formal training is in photography, but her real craft is cross-cultural mimicry through clothes, makeup and pose. She documents these crossings in collections of snapshots, taken by friends or bystanders, entitled *The Latina Project*, *The Yuppie Project*, *The Hip-Hop Project*



and so on. She immerses herself in a persona and surroundings as suggested by the project's name. And at first glance, her work seems to epitomize the feat of disappearing into a crowd.

Collected in a 111-page, glossy book, *Nikki S. Lee: Projects*, are 12 forays into what critics who write about Lee inevitably call "subcultures." In one project, she is a lesbian in plain wire eyeglasses, tank top and frumpy jeans, intimately posing with a bleached-blond lover. In another, she mingles with East Village punks in pink-and-orange hair, distressed biker jacket, shredded tights and sleep-deprived eyes. As an "exotic dancer," she is unsmiling, greasy and carelessly wearing a series of hot pink, leopard-print and metallic silver bikinis.

In *The Ohio Project*, she is blonde as can be, sporting denim overalls and gingham, straddling a tractor, hanging with a white man and his rifle in his living room beneath a

Confederate flag that bears the slogan "I AIN'T COMING DOWN."

Mainstream reviewers call her transformations "astounding," "fascinating" and "uncanny." One puts her appeal quite bluntly: "Lee is an outsider who brings you 'inside'... the sympathetic visitor going native." The art world elite has been so arrested by her boundary-crossings that her work resides in the permanent collections of the Metropolitan Museum of Art and the Guggenheim Museum. One daily newspaper critic wrote of *The School-girls Project*, where Lee pals around with uniform-clad Korean girls half her age, "It's hard to pick Lee out of the group." Eye of the beholder indeed—it took me a nanosecond to find her. Actually, it wasn't a matter of finding at all. I just looked and there she was.

Getting it while the getting's good

As with so many cultural producers of colour, Lee's work is defined by the mainstream's frame of reference. In the universe of Chelsea art galleries and world-famous museums, that frame is moneyed, genteel and white. Hence the voyeuristic astonishment over her blending into these "subcultures"—threatening, bizarre underworlds to these viewers. Plus, Lee's youth and facility with clothes and makeup suggest a hipness, a certain "getting it," that those who don't get it must covet and envy. And boy, does Lee get it. Her background in commercial fashion comes up all the time, not without her doing, and she says she forsook her Korean name, Seung Hee, for Nikki, after the model Niki Taylor. "My work is really simple, actually," she has said. "I'm just playing with forms of changing." Yeah, but she's no fool.

When you get over how carefully she has mimicked the dress and ornamentation of the groups she



Nikki S. Lee: the woman who wasn't there

picks, what is most intriguing and disturbing about Lee's work is that she really does stand out. In *The Latina Project*, she poses against the backdrop of New York City's Puerto Rican Day Parade, having gained weight and dressed skimpily in her version of looking the part. But not for a single moment does she cease seeming the outsider. She serves as the point of comparison so that unfamiliar viewers can look at the rest of the group and say, "Aha, those are real Latinas."

Fifth Avenue freeze-out

It's clear that Lee is not the person against whom the Fifth Avenue boutiques barricade their windows with thick sheets of plywood. It's not she who's hemmed in by thousands of cops in case she gets rowdy—or ignored by them when she needs help fending off the sexual attacks of groups of men in Central Park. She can hang, braided and disenchanted, with the hip-hop heads, but at the end of the day she leaves them behind and goes back to being a popular artist whose photos hang in major museums.

And no matter how light she

bleaches her hair, she just doesn't belong in that living room with the rifle-toting white dude under that menacing Confederate flag. Lee has attributed her ease of access to the fact that "I'm really petite—people don't think I'm going to punch them and kill them." Indeed, her size, gender and race must help take the edge off exclusion in many scenarios—my guess is the manager of the strip joint where she plays exotic dancer was not about to turn her away. But with the Confederate flag photo, I just want to scream, "Get out, girl! Get out while you can!"

Whether clever, offensive or just plain commercial, Lee's cross-cultural trespasses are art—art as in artifice, as in *not reality*, as in *she is who she is underneath it all*. That's what makes it her work, not her life. In *The Fugitive*, when Dr. Kimble is finally discovered, he is underneath it all a white man, wrongly accused, who receives justice and honour in the end. A similar triumph for those pursued today, in real life seems as elusive as a major motion picture deal or a flicker in time captured by a snapshot. Wherever we go, there we are. ♡

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Summer in Fernie is worth the journey

B.C. ski resort is successfully positioning itself as a summer destination too

By RICK OVERWATER

As we head into September, the desire to make the most of the last few days of summer—a yearning that's particularly strong among Canadians—is almost palpable, especially at B.C.'s Fernie Alpine Resort. Over the course of the last few years, Fernie has made a concerted effort to position itself as a true summer destination. The normal winter staff of 500 to 600 employees shrinks to around 100, but other than that it's business as usual.

"We're in the early stages of having a year-round resort," says Karen Pepper, Fernie's special events coordinator. "So summer is relatively new to us." Fortunately for Fernie, the greatest blessings for hills looking to sustain summer lift tickets have been the massive increase in popularity of mountain biking

and the only weather-related disappointment was the occasional billow of dust as riders tore down the race course. Sunscreen was applied by the gallons, the patio outside the Cornerstone Lodge was packed with beer-guzzling patrons and Lycra-clad mountain bikers wearing a riot of clashing colours (a fashion statement that for some unexplained reason seems intrinsic to cycling) and wheeling high-tech bikes about, each one worth two to four times the cost of my aging pickup truck.

It was soon apparent that, unlike

great outdoors

many race events, this one is fairly spectator-friendly. At least at Fernie. Working its way down the east face of Mt. Fernie, crossing under the Deer Chairlift, the lengthy downhill course offers plenty of prime viewing spots only a short hike away. The hill, lushly carpeted in pungent, calf-deep clover during the summertime, spills downward into the valley, offering a panoramic view that easily absorbs one's attention when a rider isn't speeding by.

And then there's

of my fellow high level of satisfaction overall event, and some of that satisfaction was mine.

I live the riders. "It's beautiful out here—part of the reason I do this is to be in the mountains," says overall series champion Mathieu Laurin, a native of St. Adèle, Quebec. North Vancouver's Geoff Pendrell, winner of the senior elite men's downhill category, agrees. "It's really good," he says—but he does have some advice for future course designers in the Fernie area: "I thought it was a little dangerous in a couple of spots—there

were areas where if you crash, you fall down 100 feet. But other than that, it was a gnarly course—really challenging, which was awesome."

The challenges aren't reserved solely for cyclists entered in competitions. Marshals were placed periodically along the course to prevent accidental encounters between competitors and tourists, and most of Fernie's downhill tracks remained open. With all-day summer lift tickets costing \$33, Fernie's trails are meant to go beyond what you can find on a local public trail and are designed to be both picturesque and challenging.

Dear me!

At least, that's what I discovered after spending less time on my than I have during any other summer. I decided to tackle the Deer Trail, the most part it's a navigable introduction to single-track riding downhill in general—as shown by the 14-year-olds who bombed past at three times my speed. An enjoyable ride that takes you diagonally across the face of the mountain, it's through some trees that offer bumps, a log run with a four-drop (which, thankfully, you can go around) and plenty of tight turns. You're even remotely comfortable on your bike, there is nothing like the Deer Run that paralyzes you with fear. Nonetheless, I was forced to "dismount" twice, the last time landing me with a large bruise and a wheel that faced 45 degrees to the right of my headset.

Fortunately, there's plenty to do at Fernie even if you lump around on a walk around. In the immediate vicinity there's tennis, horseback riding, canyon-rafting, fly fishing and more—ing—the last being an option after Fernie's lifts close on September 2. For more info, go to www.skifernie.com.

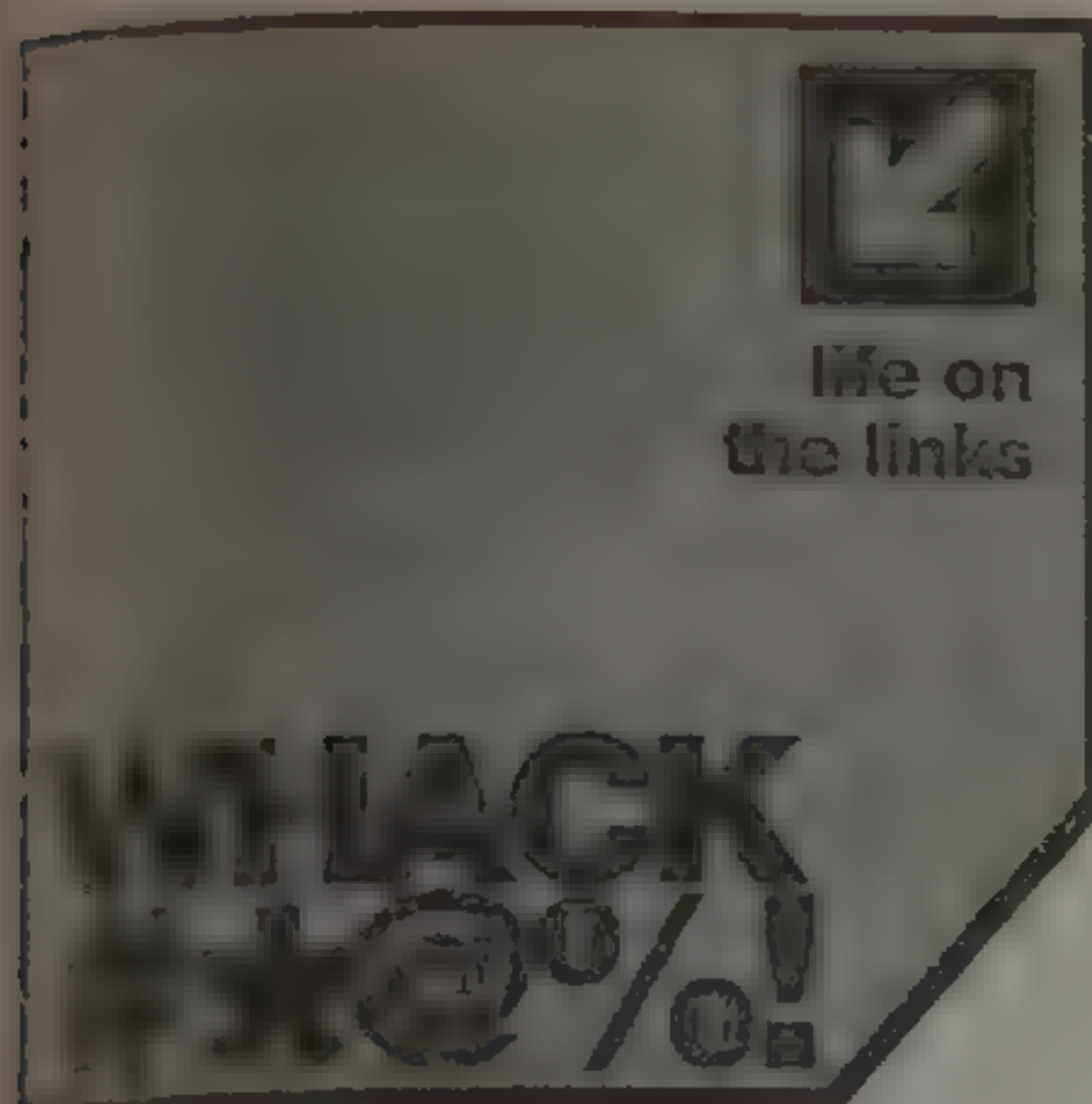
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BY DAVID DICENZO

When in drought...

Detroit Red Wings winger Brett Hull is used to playing on hard surfaces—just not when he's golfing. When Hull teamed up with Wayne Gretzky and Jarome Iginla to take on lefty Canuck Mike Weir in a charity event at the new Northern Bear course earlier this summer, conditions weren't what you'd call ideal. Each stroke Hull, a skilled low-handicapper, and the boys took from the fairway or rough didn't create divots. Instead, the driest of dirt imaginable sprayed into the air before quickly disintegrating in the breeze. Not even the Golden Bear himself, course designer and living legend Jack Nicklaus, could wave a magic wand to make the track play as it should. TV cameras unmercifully showed the rest of the country that this Bear was indeed brown. In fact, local farmers were plenty steamed at the course's owners for drawing water from a nearby lake.

We all know the impact this summer's wicked drought has had on Alberta agriculture, and though the golf industry is hardly as essential to our daily well-being, it was a pastime that took it on the chin nonetheless. Golf courses all over the area first had to deal with an extended winter and then as the weeks rolled on, it became evident that the necessary rain—usually a golfer's worst enemy—wasn't coming anytime soon.

"This is by far the worst," Lakeshore co-owner Buzz Bradshaw says about the harsh summer. "We have an 80-acre lake and it was bone-dry. And all of the smaller lakes were bone-dry, too."

Buzz figures the 10-year-old course lost about 25 per cent of its business compared to the previous year. I can relate. Golf usually dominates my thoughts throughout the summer (as well as the spring, fall and winter) but as the end of August rolled around, I had a mere seven and a half rounds under my belt instead of my usual couple dozen. It really pissed me off because I experienced a nice run of respectable scores in a few consecutive outings. Either it was too hot to play or the frugal side of me would pipe up and say, "Why would you wanna spend all that dough to play on a tarmac?" A lot of people I know and golf with seemed to feel the same way—their dedication to the game dropped off as well. Instead of pounding drives off the tee, we resorted to working on the short game in the living room.

Not every course experienced a drop-off in business, however—espe-

cially if they have their own water resources to draw from. Lakeshore has its own, but obviously, it wasn't enough. Ironhead, off lake Wabamun, did just fine with its big ponds and when the rains finally came in August, things were temporarily back to normal. A championship course like Goose Hummock is also dotted with numerous lakes—which is why it's so damn hard to play and that design feature really saved the brass's bacon.

"The summer was good," says Goose Hummock GM Karl Billman, who nevertheless admits the first few weeks of May were tough as the cold scared everyone off. "The greens were frozen early on, but we had to make the decision to open. Actually, the late snow filled up the water levels. But by July, it was hurting pretty bad. The fairways, the rough—it was all brown." All in all, the Goose's natural watering system ensured the conditions were as good as possible, translating into about 500 more rounds this July over last.

Even though Billman's story is one of relative success, 2002 was the summer of discontent for most hackers. Likely the only thing most of us will recall with fondness are the gaudy average driving distances you can achieve when a course has that concrete quality to it. Yeah, the drought did damage everywhere in Alberta, but golfers should take it in stride. After all, we've accepted the fact that our fates are controlled by outside influences. That's the thing about this game—Mother Nature always has the final say. ☺

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David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 436-2267) Try the best East India has to offer. \$-\$

Jalpur (3005-66 St., 414-1600) A small establishment with great cuisine. \$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicy House (9777-102 A Ave., Canada Place 425-0193) Veg and non-veg curries, choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3400) Unique historical building, unique regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315 118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$ Dinner \$\$. \$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$-\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant Open for dinner at 5 p.m. \$-\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all handmade with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

Chianti (10501-82 Ave., 439-8729) Botanical paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callington Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$

La Spiga (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served

with our patented thick, tasty sauce. Non smoking. \$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

Piccolino Bistro (9112 142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838, 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$

Sorrentino's Whyte Avenue (10612-82 Ave. Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cory restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$

Kyoto (10128-109 St., 420-1750; 8701 109 St., 414-6055) A varied selection of sushi & entrees. Try our tatami rooms. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$

LATIN

Vaiparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkellen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$-\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$

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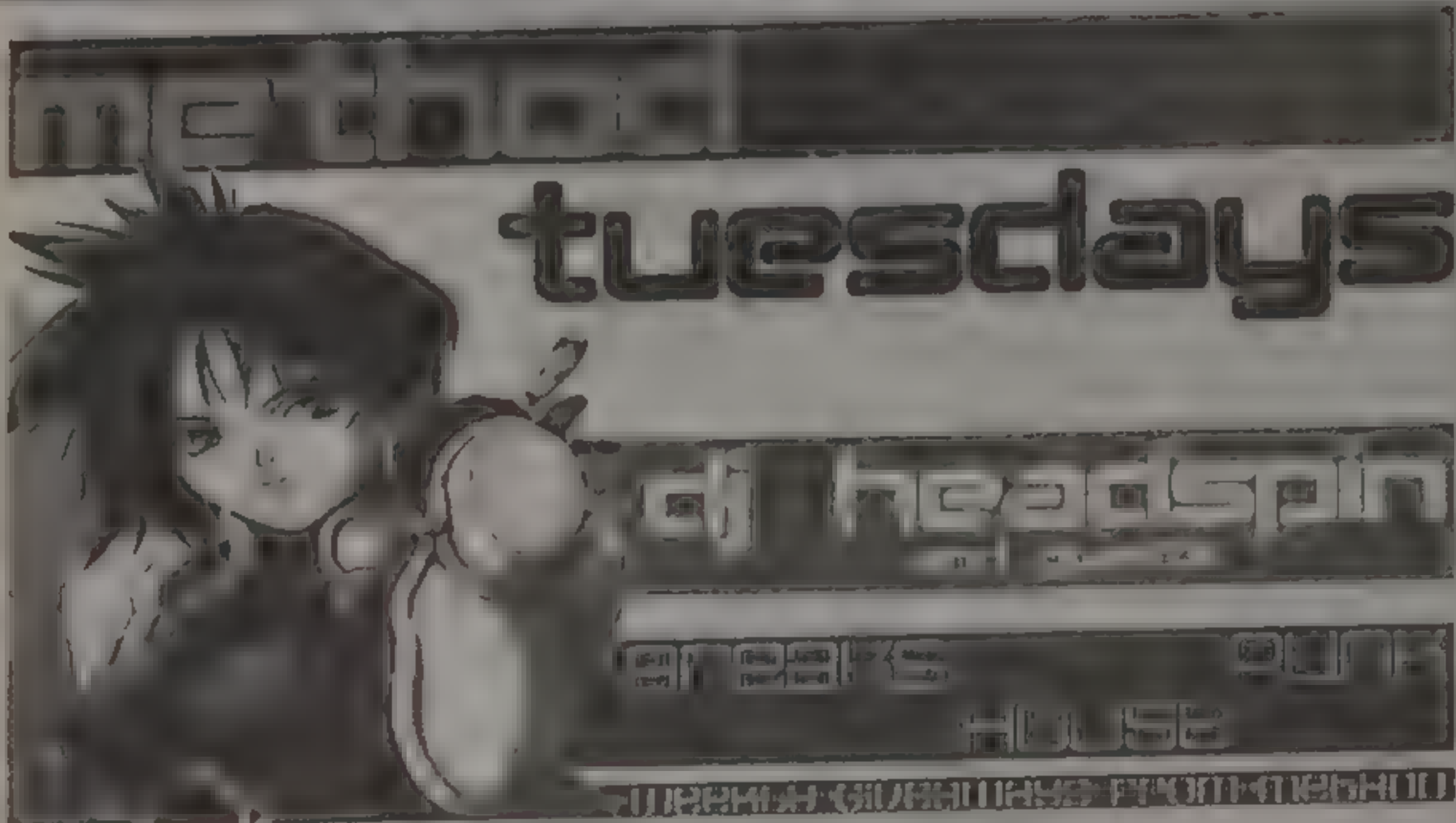
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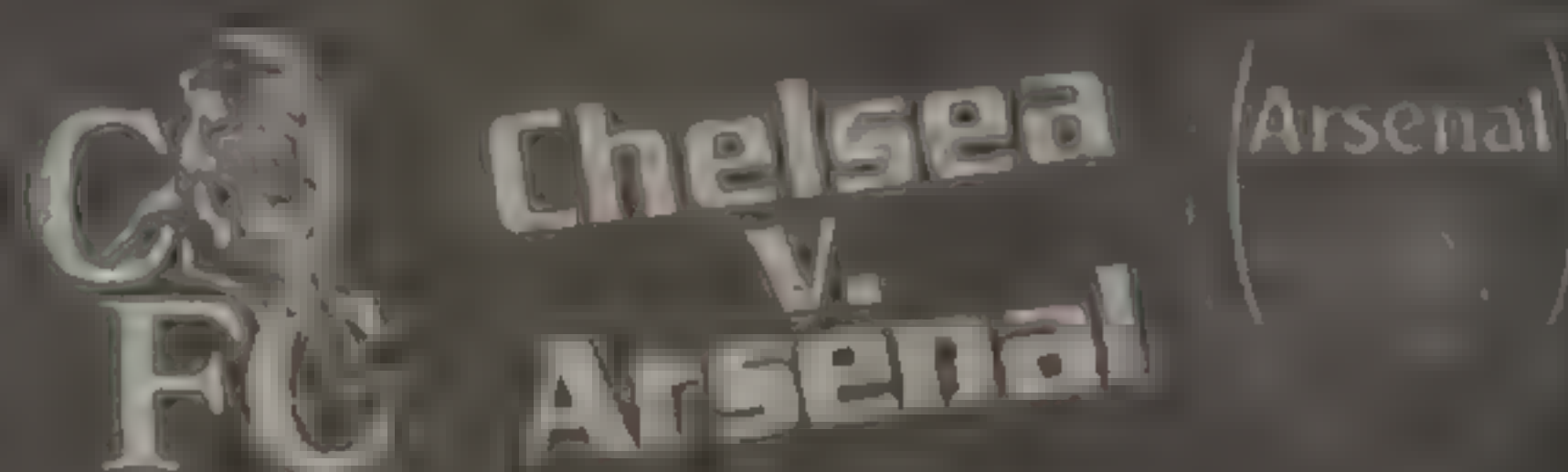
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Cheese burgher in paradise

Cheese Factory puts the "fond" back in fondue

BY DAVID DICENZO

When I told my girlfriend that we should go to **The Cheese Factory** for dinner, the look on her face was priceless. After all, this is the woman who makes homemade macaroni and cheese virtually every single night that I don't cook for her. Oh, was she happy.

It got even better for her, and me too, when we walked into the quaint little restaurant/retail shop, located a ways down Whyte Ave. The menu was incredibly impressive, with numerous saliva-generating options. We started out with a lovely mango gouda salad, which upon initial observation seemed like a fantastic deal—a hearty helping of fresh baby greens (including uptown radicchio) tossed in a cranberry maple vinaigrette, topped with fresh mangoes, gouda, warmed chicken and garden veggies for only \$6.95.

"You better eat some of that salad or it's gonna be gone," Kate said as I was busy scribbling down some notes. She later added that it was "a humdinger of a salad."

restaurants

It was a good thing we got some greens in early because the rest of the meal was hardly what you'd call light fare. Up next was a small portion of classic poutine, with your standard gravy and cheese curds. The menu had two other types, namely Italian (curds with meat sauce) or the galvande, featuring curds and gravy with chicken and peas. The classic version was good but there was almost an overabundance of curds and they didn't really melt very much. The net result was cheese that kinda squeaked

every time you chomped down on it. No worries, though—you can never go wrong with poutine.

Neutral on the Swiss

The next course was something you'd fully expect to get at any joint with "cheese" in its name. Yup, fondue. Again, we opted for the simple appetizer for two size but still we were given several choices, including cheddar, havarti, gouda or Swiss. There were much more extravagant selections like the chicken, beef, black tiger prawns or the *pièce de résistance*, the mighty three-course fondue for two for \$56.75.

With Kate being a self-proclaimed cheddar expert, I figured that it was our best bet. It didn't disappoint as the gooey bowl—with spices and beer added—came with a generous portion of bread cubes and apple slices. The cheddar must've been old because there was a grainy texture to it but it went lovely with the apples, as the sweetness of the fruit melded beautifully with the slightly sour cheese. Kate also knows her fondue and she enlightened me with an apparently Swiss proverb: "You know the rule about fondue—if you drop whatever you're dipping, you have to kiss everyone at the table."

Damn, I knew I should've invit-

ed Salma Hayek to tag along. (FYI—I'm dead for that one.)

The fondue wasn't all that huge and we left plenty of the bread cubes, so dessert was a given. Our only problem was deciding on something from the wicked selection of sweets. We narrowed it down to the chocolate fondue (why mess with a good thing) or the interesting maple apple, a candied Macintosh in phyllo served on maple syrup and whipped cream.

Like waiter for chocolate

The logical move was to flip a coin with heads meaning the fondue and tails meaning the apple. First flip tails. Revealing my obvious desire for the chocolate, I said two out of three, but then our cheery French waitress made the decision for us. When asked which she would recommend of the two, her response was "The chocolate fondue? Oh god!" That clinched it. The luxurious bowl came with a great assortment of apple, strawberries, cantaloupe, pineapple and small cubes of pears. We got about half of it down, but at that point I began to feel like someone had injected me with gallons of thick liquid. Time to put up the white flag. And seeing how stuffed we were, the \$40 bill seemed pretty reasonable.

While The Cheese Factory has a really solid menu, there's much more to the place than the actual restaurant. From your table, you can see right into the cheese-making operation and the quality products that come out of there are sold right next door in a tiny retail shop. I surely would've liked to buy some, but man, I'm done with cheese for a while. Kate might not feel the same, but I have an 11-day visit home coming up and I'm quite positive the macaroni and cheese will be out in full force. ☺

The Cheese Factory
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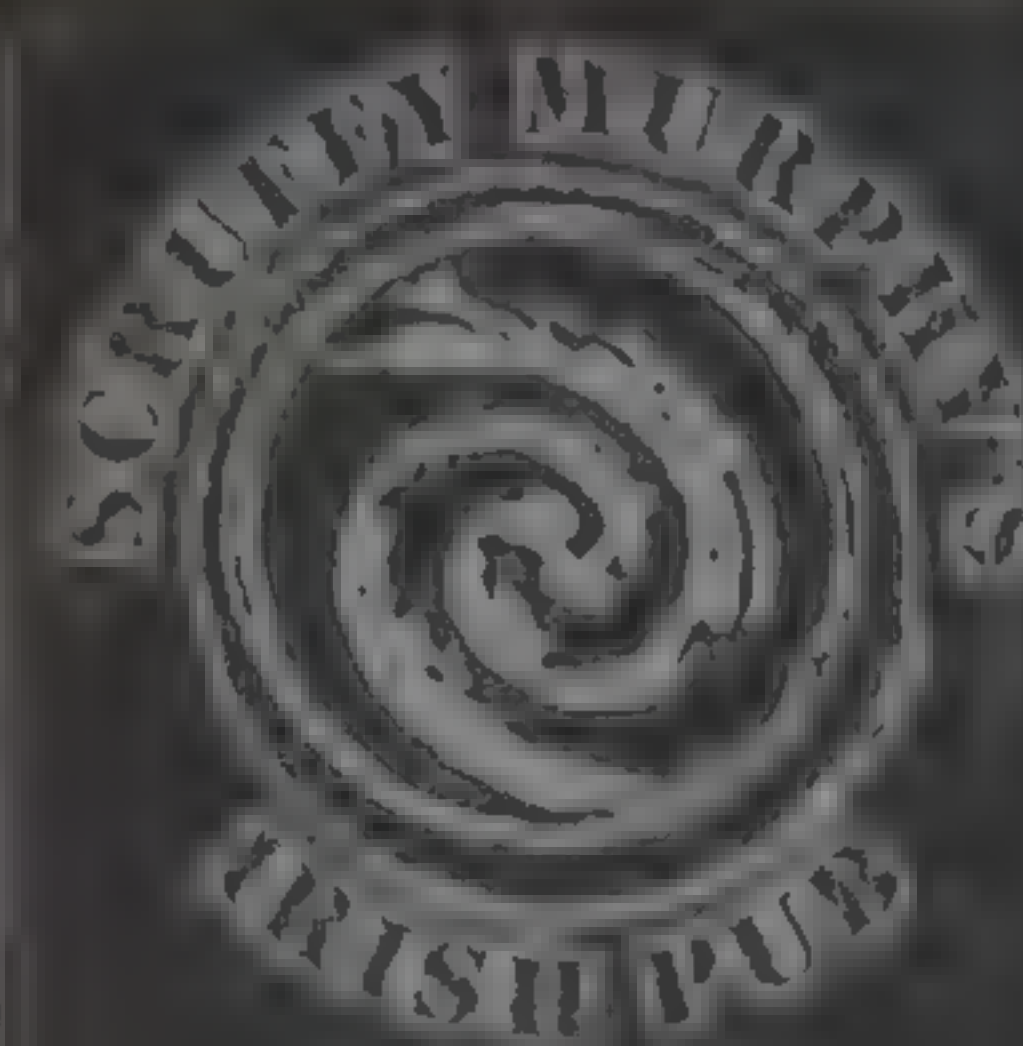
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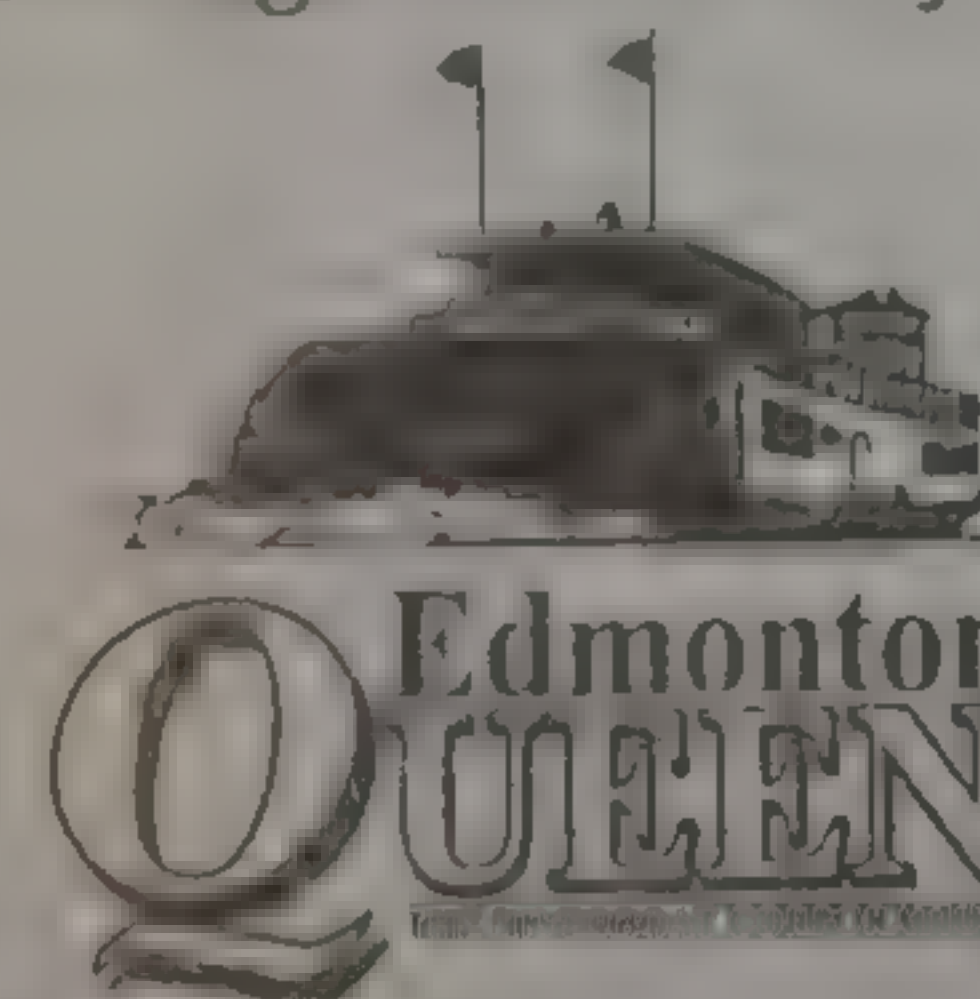


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DISH WEEKLY

Continued from previous page

MALAYSIAN

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolian Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK (3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99, Golden Fork Award, 1999-2000, *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British

favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials, Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurant & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

TAPAS

Savoy (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

Thai Orchid Restaurant (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

Thai Valley Grill (9403-98 Ave., 413-9556) Thai cuisine done to your liking by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai and much more. You judge the quality. Enjoy your River Valley. Evening dining from 4:30 on. Non-smoking. \$\$-\$\$\$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

Veggie House (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Tran Tran (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$\$

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Skate or Die: dumb eighties slang reference

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Farina enters the arena

House DJ discovers that the life of a travelling minstrel suits him fine

By YURI WUENSCH

There's thumping in the background as I chat with Mark Farina. But it isn't the house beats he's become so famous for—it's the sound of some minor renovations at his San Francisco pad. As the hammer pounds, Farina reflects on the hobby that became a career and his pilgrimage from the Windy City to the West Coast.

"I started DJing in '85," he says. "I was playing in Chicago with Derrick Carter, Spencer Kincey [a.k.a. Gemini], J-Dub and Diz." Farina wasn't simply in good company; he was in the thick of the fabled DJ breeding grounds of Chicago. It was a hallowed time but, by Farina's admission, it wasn't without its hang-ups. "The DJs always threw the parties in Chicago," he says. "There weren't many promoters at the time. The only way to really spin for a party was to throw your own—otherwise you weren't playing." A single DJ would often play all night at a club, which meant that when word got out about a new club opening, there were always long lists of spinners hoping to land the coveted slots. "We wanted to get away from the whole party thing," Farina says, "which was kind of annoying. The only reason I didn't get into it was because you had to be at the door, counting money, trying to get a sound system, stocking the bar yourself. We just wanted to play the music."

Chicago was where the great DJs Doc Martin, John Williams and Frankie played a date in Chicago. They were the first guest DJs from anywhere else," says Farina. "We're all like, 'Hey—you can travel and do this?'" He quickly realized his career had reached a plateau in Chicago and promptly set about getting some West Coast gigs, earning enough money to cover his flights. In L.A., he hooked up with the local DJs and found not only a thriving nightlife but a world of new friends as well.

In Chicago, because there were only DJs, you'd play for one or two weeks," Farina says. "In L.A., you'd only play for two weeks and get more than that. Also, the club in Chicago wouldn't let me see that the DJs were the attractions, whereas in San

Francisco the clubs were well aware that the DJs were what drew the audiences. The fresh new sounds Farina heard in his new hometown were equally enticing. "The Hardkisses were notoriously breaky," he recalls, "and the Wicked Crew [DJs Garth, Jenö and Markie] were playing darker stuff, as opposed to Chicago where everyone was playing a certain kind of house or classics. It was kind of cool to have new terrain to play in."

No place like Om

Farina was soon dividing his time between Chicago and San Francisco, where his growing reputation led to further exposure in L.A., Seattle, Portland and Vancouver and a clutch of mix CD deals, many of them house classics. His installment in the *United DJs of America* series, *Seasons*, the first *San Francisco Sessions*, the *Mushroom Jazz* downtempo series (the fourth of which is due out this fall) and his most recent outing on Om Records, *Connect*, are all essential listening. CDs may now be

[photo] house

the standard, but there was a time when Farina and mixtapes were pretty much synonymous—not even Farina himself can remember how many he's made over the years.

"Back in Chicago, I used to work at Gramophone, and that was mixtape headquarters," he recalls. "You'd sell 10 or 20 of your own tapes and that would bring some extra money in." The extra coin supported Farina's record-buying habit, which in fact cost a great deal more than what he made off tape sales. Fortunately, Gramophone had an accommodation credit system. "You didn't have a credit card; you had an account," he says. "It was at the store where you'd go to buy records."

Brother, can you quarter?

House DJ's Farina on his

From the world of house music, Farina has emerged as a DJ and producer. His latest CD, *Connect*, is available on Om Records.

pressed has stayed about the same," he says. "There are only limited copies of things." Getting his hands on the records he covets is tough but licensing them onto mix CDs has often proven to be even tougher.

"As an up-and-coming DJ," Farina says, "it was hard to do licensing. Doing my early CDs was really hard. Now there's kind of a general format that Om has with licensing and pretty much anything I want I can get. I can see why a lot of people put out unlabeled CDs, because it can be really hard. It's not as easy a process as one might think, but I know what to avoid picking. Major labels are generally going to avoid dealing with a mix CD. There have only ever been one or two songs I couldn't get. There were some King Britt mixes I wanted. And even though I know King, because it's on Sony, they aren't going to waste their time to license a track. They're looking for big time licensing, commercials and stuff like that."

Which is territory Farina definitely wants to venture into. "Yeah, I'd like to do some soundtracks, commercials and stuff," he says. "I've been sending stuff to licensing companies. But America is still pretty rock-based in commercials, generally Europe—and even Canada, to a certain extent—are getting more into dance music incorporation into commercials. We're last at the moment."

Oregon recital

But perhaps that's simply a reflection of the state of electronic music in America: easily more popular than it was when Farina started DJing, but still decidedly underground compared to rock 'n' roll, country, hip-hop and



CLEAR CHANNEL ENTERTAINMENT

this spring. He'll play his final shows with the Raygun Cowboys this weekend, but he plans to take his psychobilly creation Wrekdefy with him. "It'll be a farewell for me," says Suydam, who's leaving the fate of the Raygun Cowboys with remaining members Derek Thieson and Jon Christopherson, who also make up two-thirds of Wrekdefy. "We're going to keep Wrekdefy going long distance. Hopefully, the guys are going to come out to my end of the world in November to record and do some shows in L.A. at that time as well."

After releasing their first demo almost a year ago, Wrekdefy caught the attention of German producer Guido Newman and Crazy Love Records. Newman took an interest in the band and has offered to help out with a full-length album slated for release next spring. "To keep the band together, one thing was getting that record deal with Crazy Love," says Suydam. "I wanted to get that in stone. As long as we had that and we have a CD out, the band can go on forever. There's really no end to it."

In the meantime, Suydam intends to take advantage of his new musical haven. He's already lined up an audition with America's original psychobilly band, the Quakes. A genre standard since 1986, The Quakes book about six shows a year, mostly European music festivals and are in need of a good slap-bassist—Suydam's special.

—JENNY FENIAK

Rebels with a clause

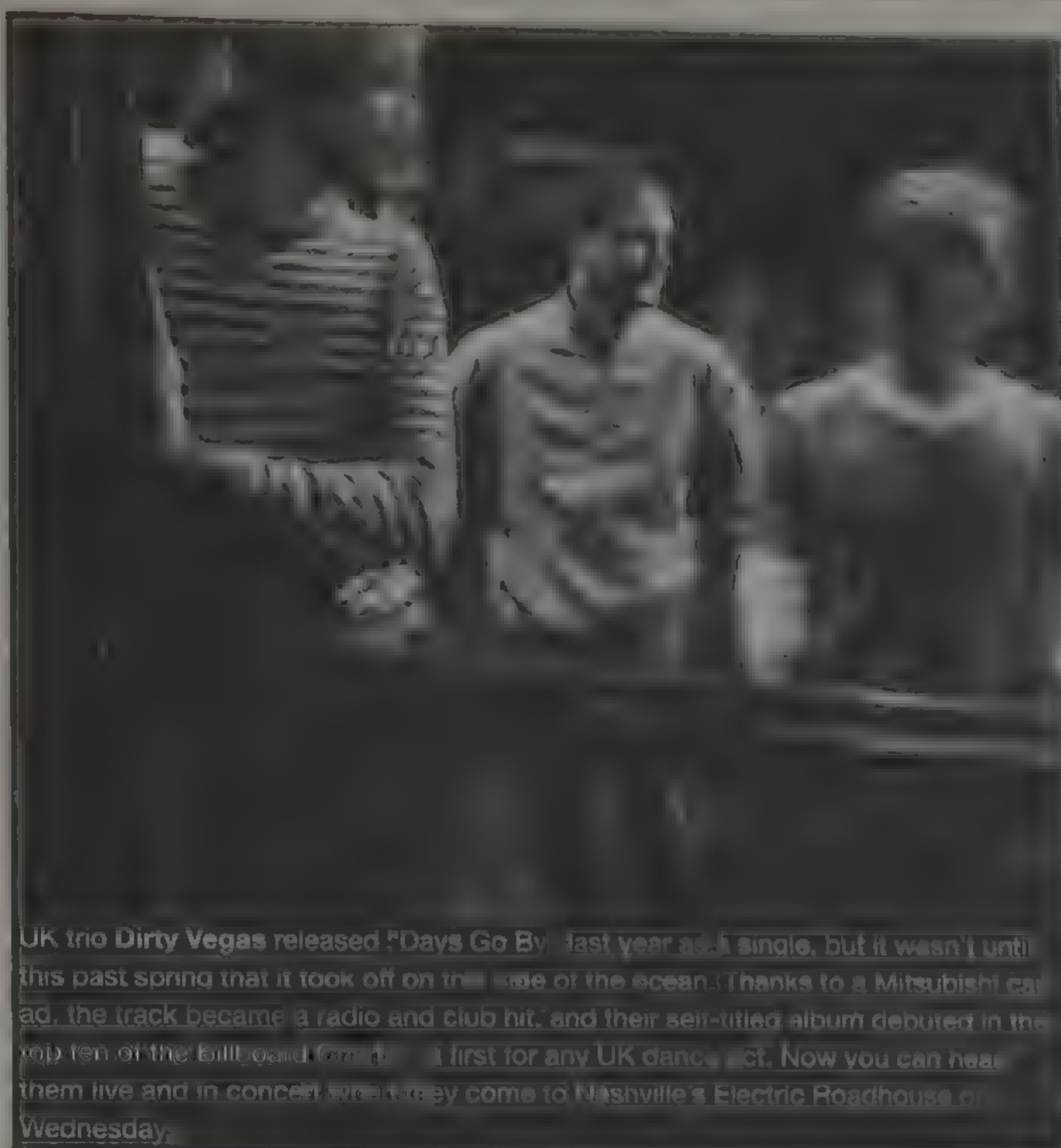
Six String Rebels • CD release party • With the Kasuals • New City Likwid Lounge • Sat, Aug 31 The Six String Rebels hail from Calgary these days, but most of the four-piece punk act arrived via Ontario. Understandably, guitarist/singer James Gamble wasn't prepared for the animosity that exists between Alberta's two biggest cities, which goes far beyond sports rivalry. Gamble doesn't quite get it and he's only too happy to play either side of the great Red Deer divide. "We don't have to buy into any of that," he says. "I can't believe more people don't take advantage of another major Canadian city so close."

Truth be known, though, Gamble thinks Edmonton is a more hospitable city, which is why they've chosen to celebrate the release of their new disc, *Stand Up*, in these parts. "People are really nice [in Edmonton]," says Gamble. "We couldn't believe the difference between the two cities. People are much more receptive to what we're doing. I'd say [Calgary] is more of a rock town. The punk doesn't do as well."

Gamble says the all-ages shows especially are "like night and day." He remembers a show here where the kids were particularly drunk and boisterous—fighting, thrashing and generally fucking shit up. A certain amount of bad behaviour is expected when you're dealing with punks, but he thinks too much can be counter-productive. "It's pretty fun and exciting at the time," says Gamble, "but at the end of the night, when you realize you won't be able to play there ever again, it's kind of depressing."

You gotta have Art

Defeat • With Boba and Inner



UK trio Dirty Vegas released "Days Go By" last year as a single, but it wasn't until this past spring that it took off on the side of the ocean. Thanks to a Mitsubishi car ad, the track became a radio and club hit, and their self-titled album debuted in the top ten of the *Billboard* charts. A first for any UK dance act. Now you can hear them live and in concert when they come to Nashville's Electric Roadhouse on Wednesday.

Surge • Stars • Sat, Aug 31 When local heavy rockers Defeat lost their lead singer earlier this year, guitarist Terry Palmer says they almost packed it in. But in the end, the band decided there was too much on the line and they didn't want to lose any momentum. They took out ads in the usual places looking for new blood and auditioned about 20 people. Then a chance meeting with Art Szabo, whose band Epoch had just disintegrated, provided the voice they needed.

"Art just ran into us at a club and told us he wanted to audition for us," says Palmer. "He just worked out. It's improved our energy quite a bit. We've changed. We're a lot heavier now. We're all a lot happier with the line up now. You get a different angle on things with someone new. When you've been working with the same people for so long you can get stagnant. Now we're able to explore different areas of our writing that we never thought of before."

Palmer expects to lose a few fans because Defeat haven't really played a show since February, but in Edmonton's relatively healthy music scene there are always new fans to impress and win over. "I think we'll appeal to a new crowd," he says. "We'll just have to see how it goes. We're having fun with it anyway. If you can't please yourself, then there's not much point."

In the Nik of fine

Veal • With Whitey Houston • Power Plant, U of A • Thu, Sept 5 Luke Doucet admits that it took a little bit of arm-twisting to convince ex-Cleat Nik Kozub to join him and drummer Chang in Veal. "He thought we were students," Doucet explains. "Not in the scholastic way, but the Gallagher Brothers' way—the sort who thought about music too much. He didn't think he was good enough to play with us."

Doucet knew otherwise. The singer and lyricist for the popular Canuck indie band first met Kozub while he was acting as tour manager for Captain Tractor. "One night, I saw him get up on stage and play a ver-

sion of the Clash's 'London Calling,' and I thought to myself, 'He can do that? Why can't I have something like that in my band?'"

Doucet thinks that local punk veteran Kozub is exactly what Veal needs. "He's bringing so much energy and enthusiasm to the table," Doucet says happily. "He's reminding me that rock music is something youthful and exciting. He's focused and he's given us more than I think anyone else has since the band has started."

The evidence of Veal's renewed enthusiasm is a new seven-inch single, presently available at their live shows. The two cuts, "I Hate Your Lip Stick" and "Defiler," were recorded with new member Kozub in Vancouver's Greenhouse Studios under the guidance of producer and ex-Odd Steven Drake. "I get kinda funny about taking advice from anyone who hasn't written a good song," Doucet says. "I mean, there are people who have done a lot of recording and haven't written a song and know what they're talking about, but I feel more comfortable about making changes to something if it's coming from someone who has been in my shoes."

Drake has also produced the band's upcoming third album, due to be released in January. "It's been mixed, sequenced and mastered," Doucet reports. "There's no artwork yet, though. Six Shooter Records [the Toronto-based indie founded by ex-Edmontonian Shauna De Cartier] will be involved with its release in some way or another."

In the meantime, Veal is heading out on a quick tour before fall sets in, starting off with a show at Seattle's Experience Music Project during the Bumbershoot Festival. "I felt a little strange when I left there," Doucet recalls about his first visit to the EMP a while back. "I felt a little embarrassed to be a musician. I mean, this is what people do and think was being a musician is all about. But they're catering to tourists from Wisconsin."

Doucet thinks a different venue altogether would be a better fit. "A barroom," he says with a laugh, "with a band playing."

UPCOMING @ the Rev

FRIDAY AUGUST 30

THE SMUGGLERS
THE MARK KLEINER POWER TRIO
THE TENNESSEE TWIN
OPERATION MAKEOUT

EMI PAGE RECORDING MONDAY/SEPTEMBER 2
ARTISTS FROM PEG CITY

MONDAY NIGHT RINSE RELAUNCH!!

MOOD RUFF

DEAD WIRE KONURS BREAKDANCERS & DJ ICOR

FRIDAY SEPTEMBER 6

TANYSS NIXI
THE WESTERN CASKET FACTORY
CAROLYN MARK
HER ROOMMATES W/ THE BURNETT

THE UNDISPUTED KING OF TUNKY STUFF SATURDAY SEPTEMBER 7

maceo Parker
& HIS ALLSTAR 9 PIECE BAND

TUESDAY SEPTEMBER 10

OFFICIAL DOUBLE AFTER PARTY!!
SEVER & RUSH
TINIER TRASH TUESDAYS RELAUNCH!!
WHITE TRASH FUN EVERY TUESDAY WITH DJ WHITEHEAD & THE TUNNEL ALLIANCE

FRIDAY SEPTEMBER 13

THE LOWEST OF THE LOW
67 WELCOMING COMMITTEE ARTIST FROM WINNIPEG
GREG MACPHERSON

ADVANCE TICKETS FOR SHOWS AVAILABLE AT BLACKBYRD, FREECLOUD, LISTEN & THE REV

COMING SOON
HIPHONICS CD RELEASE SEPT 14
GLOBAL VISIONS FUNDRAISER SEPT 20
JAY FARRAR/JOY THEWAKEM & GAYN DUMM SEPT 21
FUNKSHON OCT 4
BACING POSTMAN BENEFIT OCT 5
AMON TOBIN/ BONOBO OCT 22
DO MAKE SAY THINK/ FLY PAM AM OCT 27

10030 - 102ST INFO: 423-7820

MUSIC WEEKLY

Get **wired**
Weeknights at 11:30 pm

For a FREE listing, fax 426-2889 or
e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ALTERNATIVE

NEW CITY LIKWID LOUNGE

10161/57-112 St., 413-4578. FRI 30:
Rockets Red Glare, The Metics, Our
Mercury. FRI 6: By a Thread, Honeysuckle
Serentina. SAT 7: The Von Zippers, The
D.T.'s.

REV 10030-102 St., 423-7820. FRI 30:
The Smugglers, The Mark Kleiner Power
Trio, The Tennessee Twin, Operation
Makeout. MON 2: Monday Night Rinse
Relaunch; Mood Ruff, Dead Wreckoners,
Breakdancers, DJ Icqi. FRI 6: Tanyss Nixi
and the Western Casket Factory, Carolyn
Mark and Her Roommates, The Burnettes.
SAT 7: Maceo Parker and his All-Star
Nine-Piece Band.

STOUTWOOD INDUSTRIES SKATE

PARK 358 Corriveau Ave. St. Albert.
458-7750. •SAT Sept 7. *Meter Records*
Tour 2002: featuring Darryl's Grocery Bag
(last show ever) and One Shot Left. With
Locals: Nothing at All, Change
Methodical, and 10-Second Epic. \$7 at
the door, Doors 7pm

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL

7704-104 St., 432-4611. •Every THU
(9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE

10425
Whyte Ave., 439-1082. •Every SAT (3-
6pm): Hair of the Dog. No cover.

THE BLIND DUCK BAR AND GRILL

10416-118 Ave., 479-7193. •Every TUE (9:30-
12pm): Open stage hosted by Loren Burnstick.

BLUES ON WHYTE Commercial Hotel,
10329 Whyte Ave., 439-5058. THU 29-SAT 31:
Nigel Mack. SUN 1: House Party Blues Band.

BORDERLINE 9271-34 Ave., 437-0630.
SAT 31-SUN 1: America Rosa.

CAPITOL HILL PUB Blues at the Hill,
14203 Stony Plain Rd., 454-3063.

CLIFF CLAYVIN'S RESTAURANT AND

PUB 9710-105 St., 424-1614. •Every
MON (8-12pm): Open stage hosted by
Randy Smallman, Pascal Lecours,
Umberto Madeiras.

DUSTERS 6402-118 Ave., 474-5554.
•Every THU: Open stage w/ Juke Joint.

FILTHY McNASTY'S PUBLIC HOUSE
10511-82 Ave., 432-5224. •Every SUN:

Open stage hosted by Mike Caton.
•Every MON: Metal Mondays hosted by
the Bear's Yukon Jack. •Every WED:
Boogie Nites. THU 29: Beluga. THU 5:
Screw Tape Lewis.

GRANT MACEWAN COLLEGE •Sept
13: Fishbone with Mad Bomber Society.

MEZZA LUNA LATIN CLUB

10238-104
St., 423-LUNA. •Every WED and THU (9-
11pm): Latin dance lessons. •Every week-
end: Live Latin music.

NASHVILLE'S WEM, 489-1330. •Sept
4: Dirty Vegas Live. Tix at Ticketmaster.

O'BYRNE'S 10616 Whyte Avenue, 414-
6766. •Every SUN (9:30pm): Open stage
hosted by Joe Bird. •Every MON: Industry
night with music by The Suchy Sisters.

ROSEBOWL PIZZA AND LOUNGE

10111-117 St., 482-5152. •Every SUN:
Sunday night jam with host Mike
McDonald.

SCROFFY MURPHY'S IRISH PUB

Whitemud Crossing, 485-1717. •Every
MON (9:30pm): Open stage hosted by
Chris Wynters. •Every TUE: Industry
Night.

SECOND CUP 10303 Jasper Ave., 424-
7468. •Every THU (7:30-10:30pm):
Acoustic open stage hosted by Ron

Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-
1326. •Every THU (7-9pm): What
Happens Next? (comedy improv show)
hosted by Graham Neil of CFRN TV, star-
ring Donovan Workun of Atomic Improv.
•Every SAT (3-7pm): Afternoons at the
Sidetrack: Hosted by Tim Lent. Special
guests and a jam. All ages event, kids
welcome. No cover. •Every SUN (8pm):
Sunday Night Live: Punchline Scramble! -
The Comedy Game Show. •THU 29
(9:30pm): Exit 303 (rock). \$4 cover. •FRI
30 (10pm) Todd Kerns Band. (12 am):
Plaid Tongued Devils. \$6 cover. •SAT 31
(10pm): Daddy Longlegs (R&B). \$6
cover. •SUN 1 (8pm): Sunday Night Live:
King Muskafa, Punchline Scramble, DJ
Dudeman. \$6 cover. •MON 2-WED 4
(9:30pm): King Muskafa. (rock, ska). No
cover.

ST THOMAS CAFE 44 St Thomas St.,
•First THU of every month: Acoustic open
stage hosted by Penny and Jim
Malmberg. 7:30 - 11:00pm. •Every FRI:
Jazz Night.

SUGARBOWL CAFÉ AND BAR 10922-
88 Ave., 433-8369. •Every 2nd SUN (2-
5pm): PROxyBOY (live chill-out electroni-
ca). •Every SUN (8:30pm): Brett Miles
presents *Rise*. Inspirational instrumentals
(pass the hat).

TIM'S GRILL 7106-109 St., 413-9606.
•Every SAT: Open stage hosted by Dan
Meunier.

CLASSICAL

CONVOCATION HALL University of
Alberta Campus, 492-0601, 420-1757.
FRI 6 (8pm): Music at Convocation Hall:
Janet Scott Hoyt (piano), Martin Riseley
and Alycia Au (violin), Aaron Au (viola),
Tanya Prochazka (cello). (7:15pm): Pre-
concert lecture. TIX \$12 adult, \$7 for sen-

ior/student @ TIX on the Square, The
Gramophone, @ door.

EDMONTON SYMPHONY ORCHESTRA
Heritage Amphitheatre, Hawrelak Park,
428-1414. Enbridge Symphony Under
The Sky. •THU, Aug. 29-MON, Sept. 2
THU 29 (7pm): Main Stage: A Brilliant
Beginning: Edmonton Symphony
Orchestra, Katherine Chi (piano). (9pm)
Pub in the Park: iBomba! •FRI 30 (5pm)
Main Stage: Recital: Martin Riseley (viol-
solo performance. (7pm): Main Stage
Stories in Song: Edmonton Symphony
Orchestra, Nathan Berg (bass-baritone)
(9pm): Pub in the Park: Kit Kat Club (8-
piece dance band). •SAT 31 (2pm): Main
Stage: Recital: Nadia Kyne (flute). (3pm)
Tent: Masterclass: Nathan Berg (bass-bar-
itone). (4pm): Main Stage: Recital:
Katherine Chi (piano). (5pm): Tent:
Masterclass: Martin Riseley (violin).
(7pm): Main Stage: Spirit of the
Highlands: Ian McKinnon (bagpipes).
(9pm): Pub in the Park: Northwest
Passage. •SUN 1: Kids afternoon with the
ESO: (12:30-1:30pm): Teddy Bear Picnic
Free. (2pm): Main Stage: Les Bucherons.
(3pm): Tent: Masterclass: Katherine Chi
(piano). (4pm): Main Stage: Recital:
Nathan Berg (bass-baritone). (5pm): Tent
Workshop: Ian McKinnon (bagpipes).
(7pm): Main Stage: Lakeside Charm.
(9pm): Pub in the Park: Tommy Banks Big
Band. •MON 2 (9:30 am): Hawrelak Park
Amphitheatre. *Symphony Trail Run Under
the Sky*: 8K trail run. Race kits can be
picked up at the 109St. Running Room
on Saturday, Aug 31 from 9:30am to
5:00pm. \$30 per participant with pro-
ceeds to the ESO. Call 401-2578 for info
•MON 2 (2pm): Main Stage: A
Triumphant Ending: Performed by Martin
Riseley and Andrew Wan with live cannon
fire by the 20th Field Regiment, Royal
Canadian Artillery. Gates open one hour

SEE NEXT PAGE

Gaining legendary status by touring
around the globe playing over 300
shows a year to over 300,000 club /
festival goers, **MARK FARINA** has built
a serious following of loyal fans. He
creates a sonic masterpiece that will
bring you to your knees and back up
onto your toes. Back by demand, Mark
drops his 5th release on OM Records.
Get ready Edmonton for the howe
phenomenon.

VOTED ONE OF THE TOP 20 DJs
IN CANADA BY BOTH FANS AND
PEER MUSICIANS.

The Joint Nightclub
West Edmonton Mall

WHEN
Monday September 2nd 2002
Labour Day

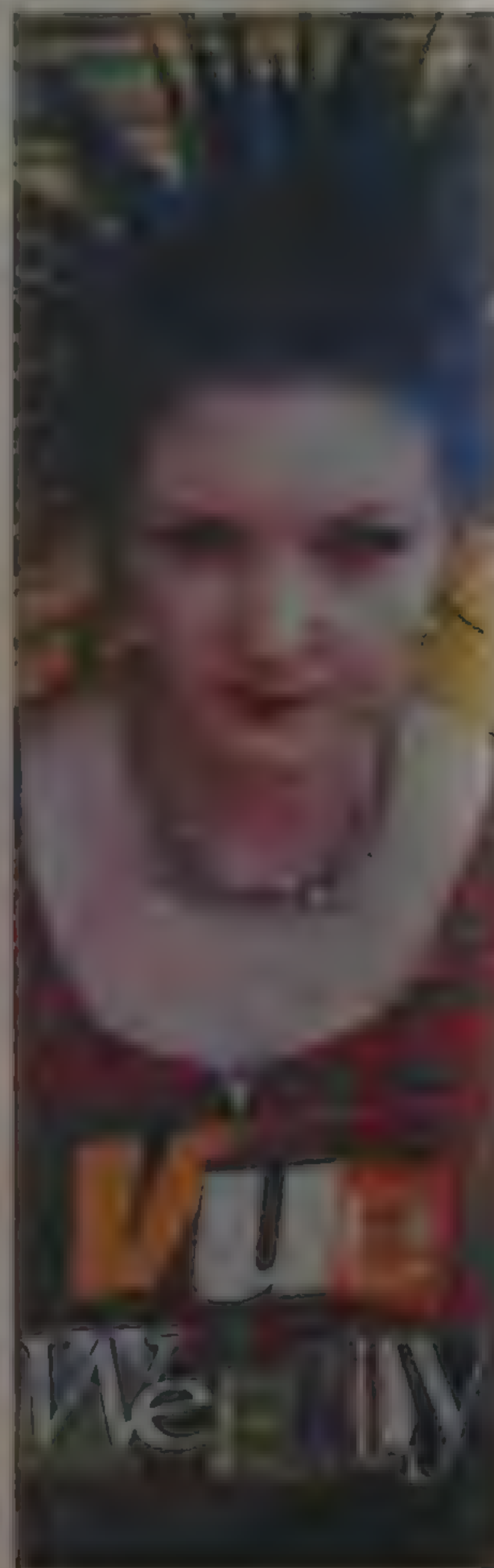
TICKETS
\$5 For the first 500
\$7 For the next 500

TICKET OUTLETS

109 St. Running Room
109 St. Running Room

MARK
FARINA

SEP 2ND
2002



MUSIC WEEKLY

Continued from previous page

prior to the first performance of the day. Main Stage concerts, except for the children's concert Les Bucheron, are free for children ages 12 and under. (Grass seating only). Bring a non-perishable food item for Edmonton's Food Bank.

CLUBS

FERRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 30-SAT 31: Ramblers (country rock). FRI 6-SAT 7: Spiral (pop/rock).

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 29-SAT 31: Tribute to Kenny Rogers and Elvis. THU 5-SAT 7: Liverpool (Beatles tribute).

DEVLIN'S MARTINI BAR 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. •Every SAT: Open Stage jams. All bands, singers and musicians welcome.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

THE JOINT NIGHTLIFE WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location.

CONCERTS

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. FRI, Sept. 6: The entire cast of *The Gift*, including Stewart MacDougall, The McDades, Corb Lund, and Maple Creek with guest Cindy Church. TIX @ Arden box-office, TicketMaster.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •WED, Sept. 11 (8pm): Kenny Rogers. TIX starting at \$79 @ TicketMaster. •WED, Sept. 25-FRI, Sept. 27 (6:30pm door; 7:30pm show): The Tragically Hip, Sam Roberts. TIX \$39.50, \$49.50, \$59.50 @ TicketMaster. Sept. 25 and 26 shows sold out. •SUN, Nov. 24

(6:30pm doors; 7:30pm show): John Prine, Todd Snider. TIX \$34.50, \$42.50, \$49.50 on sale FRI, Aug. 16 at 10am

RED'S WEM, 481-6420, 451-8000 •SAT, Sept. 28 (8pm door; 9pm show) Wide Mouth Mason. TIX @ TicketMaster •FRI, Sept. 13: The GhettoBlasters

REV 10030-102 St., 423-7820. FRI, Sept. 13 (9pm door): The Lowest of the Low, Greg MacPherson. TIX \$15 adv. @ Blackbyrd, Listen, Freecloud, Rev.

SHAW CONFERENCE CENTRE 451-8000. •Sept. 10 (6:30pm door; show 7:30pm): Slayer, Soulfly, In Flames, Down the Sun. TIX \$35.50 @ TicketMaster •Sept. 12 (7pm door; 8pm show): Supertramp. TIX \$45.50, \$49.50, \$59.50

SKYREACH CENTRE 451-8000. •Sept 10 (7:30pm): Rush. TIX \$39 @ SkyReach Centre Box Office, TicketMaster. •Oct. 6 (6:30pm door; 7:30pm show): Tool. TIX \$55 @ TicketMaster and Skyreach Centre Box Office.

WINSPEAR CENTRE 428-1414. •TUE, Nov. 5 (8pm): Global Country's An Evening With Ian Tyson. TIX start at \$25

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 29: Brett Miles. FRI 30-SAT 31: Harley Symington.

FOUR ROOMS RESTAURANT 28 Mission Ave., 460-6688. FRI 30-SAT 31 Kelly Budnarchuk.

ZENARI'S ON 1ST 10117-101 St., 425-6151. Sept. 13 Julie Mahendran

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 29-SAT 31: Todd Reynolds.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •THU 29-FRI 30: Dwayne Allen. •TUE 03-FRI 06: Lyle Hobbs.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU

29-SAT 31: Dave Hiebert

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 29-SAT 31: Jimmy Whiffen

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 29-SAT 31 Tim Becker

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676 •Every THU and SAT: Celtic night. FRI 30-SAT 31 Boom Boom Kings

POP AND ROCK

Also see Club Weekly on page 31

THE FOX AND HOUNDS 10125-109 St., 423-2913

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU/FRI Live bands

J.J.'S PUB 13160-118 Ave., 451-9180 •Every WED (10pm): Open stage hosted by Juke Joint. •FRI Aug 30 & SAT Aug 31 Crawling Sun, Cradle to Grave, Nowhere

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 22: Vibe. THU 29: Haven. FRI 30-SAT 31: Silly Wrabbit

LONGRIDER'S 11733-78 St., 479-7400 •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT Top 40 country, dance, classic rock •Every THU: Thursty Thursday w/ DJ Doc Lou. •Aug 30 & 31 Prairie Thunder. •Sept 3 Nash Ramblers w/Fran Sinclair •Sept 6 Secret Sauce

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski

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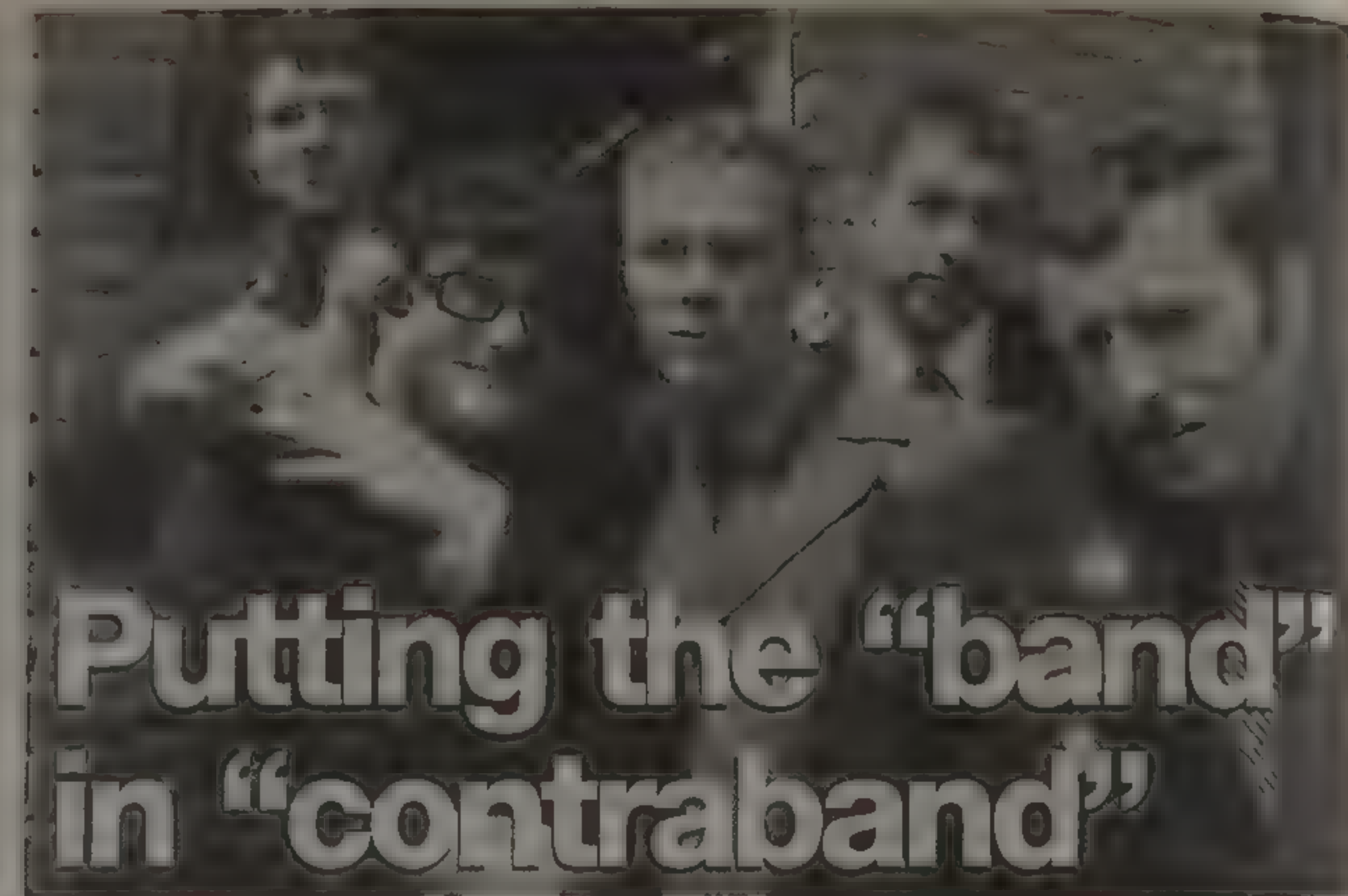


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Putting the "band" in "contraband"

The Smugglers have sneaked their sound across countless musical borders

By PHIL DUPERRON

While the official name is the Mint Records Party Wagon Tour, Smugglers lead singer Grant Lawrence says he prefers to refer to it by a more ominous title. "The unofficial name is the West Nile Virus Tour, 'cause we're going right into the heart of that jungle," he says, glad to hear it hasn't reached as far west as Wild Rose Country.

It's natural that the Smugglers were asked to headline this traveling showcase for the indie West Coast label. The band first surfaced in Vancouver back in 1988, which Lawrence says makes the group "the granddaddies of Mint." The six-piece band plays in a style that's hard to pin

down, and accordingly they've been likened to every kind of musical genre that's come into vogue recently: to grunge, to ska—even, bizarrely enough, to the short swing revival.

"When swing happened, we literally would roll into these European towns and be billed as swing music from Canada," Lawrence says. "It doesn't matter what the era is, somehow we fit in. If anything, we're survivors because we can somehow chameleonize ourselves to these movements even though our sound has actually changed very little. And that can obviously be a hindrance or a strength, but we don't give a shit. We do what makes us happy."

Rosie in a rush

Things have come full circle for the Smugglers now that the public finally seems interested in the stripped-down brand of garage rock they and other acts like the Gruesomes have been playing for years. "The bitter pill to swallow is, bands like that have been under their noses in their own backyard for years and years," Lawrence says. "That said, the Smugglers have nothing to complain about. We've never suffered *per se*." In fact, their last album, *Rosie*, saw them tour the world from Australia to Japan, no mean feat for a small Canadian band.

Lawrence has mixed feelings about *Rosie*, though. He's obviously

glad it was so successful, but producing it in a "fancy-ass studio" meant there were issues. "When you're in the studio," he says, "you have one eye on the lyric sheet and one eye on the clock. Listening to *Rosie*, it's like 'God it sounds like we were in a fucking rush.' And, sure enough, we were." The frantic album did well with critics, who universally compared it to the Smugglers' wild live show. But Lawrence says he would have preferred a more balanced disc with a mix of slow and fast songs. "The Smugglers," he says, "fall into the category of bands that critics like to say, 'Well, they're great live, but they don't recreate that on record.' Well, I don't think bands *should* totally recreate their live show on record."

Veni, vidi, victorious

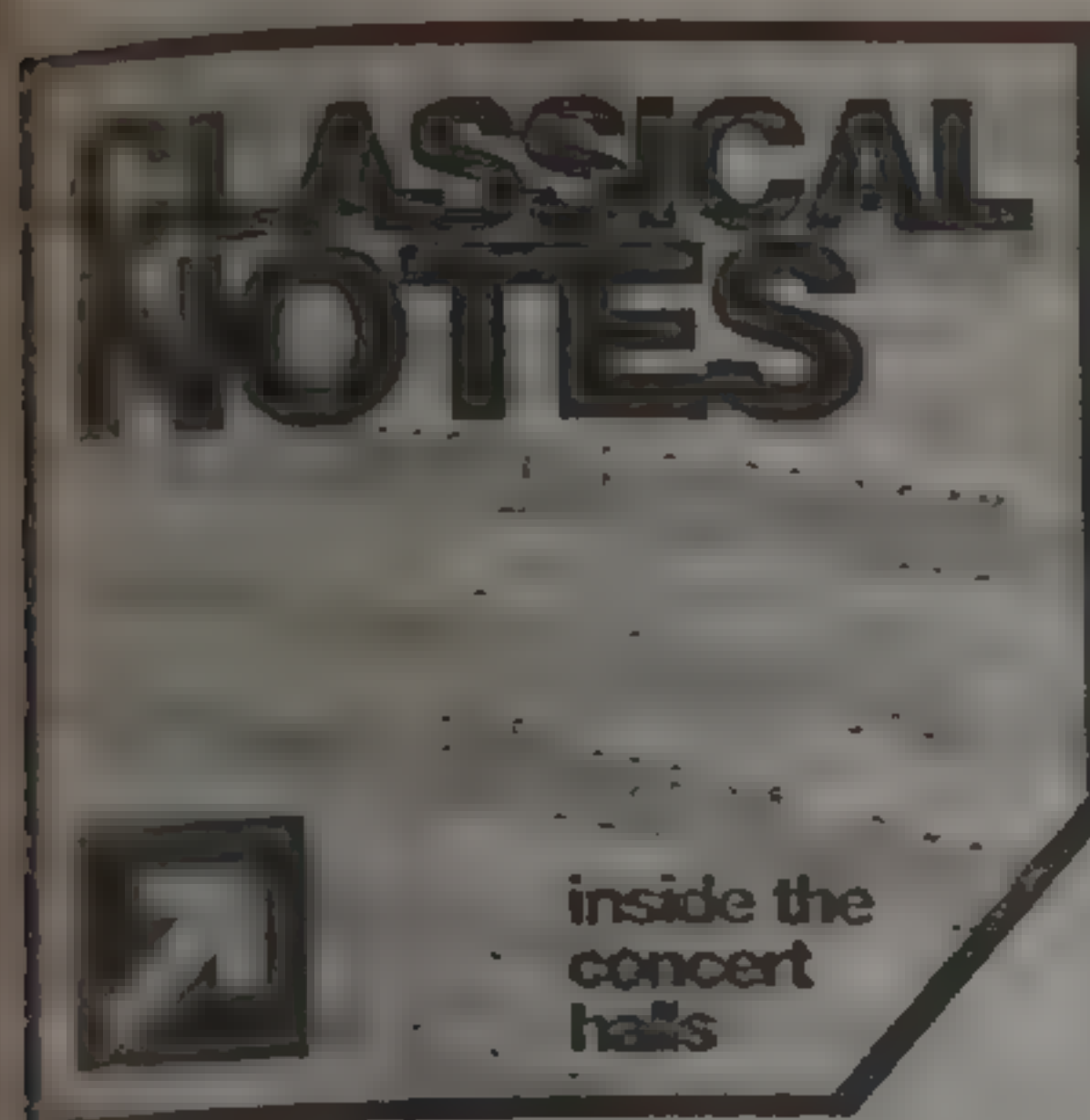
As long as we're talking about critics' darlings, Lawrence mentions that he isn't bitter about exotic Swedish bands like the Hives being able to tap into the mainstream market.

something the original garage acts failed to do. No, it's another matter entirely that's making him sore at the Hives these days. You see, the Smugglers consider themselves a pretty good ball hockey team, regularly beating other Canadian bands like Chixdiggit! and Shocore. But when they invited their friends from the Hives to a game during their last stop in Vancouver, things went quite differently. When the Hives showed up in brand-new matching equipment supplied by their record company, they should have known something was up. But they thought nothing of it. At first, they even took pity on their Swedish rivals.

"I said to myself, 'Jesus Christ, these guys are really outfitted,'" Lawrence recalls. "But they looked just like spindly little Swedish geeks, so we gave them a couple of our guys to fill out their team a little bit. And they just lit it up. I was the goaltender and every time they scored a goal they'd yell things like 'That's for Tommy Salo!' and other Swedish players. They just killed us. The final score was 10-2. When it was 5-2, I was, like, 'Okay, this is enough. I'm getting mad.' And we could not score on them. Unbelievable." ☐

The Smugglers

With the Mark Kleiner Power Trio, The Tennessee Twin and Operation Makeout
• The Rev Cabaret • Fri, Aug 30



By ALLISON KYDD

The pipes, the pipes are calling

There's something about the end of summer—a sense of things lost or time passing—that makes a person maudlin. How fitting, then, that the king of the mournful instruments, the bagpipe, is featured this weekend at **Symphony Under the Sky** in Hawrelak Park. Nothing captures the imagination like the wail of bagpipes on a summer night calling out to that scrap of Scots blood in all of us, or perhaps reviving memories of following the Moose Jaw Boys Pipe Band on hot summer days. Ah yes, the names I forget, but not the sway of the kilts.... (Hey, I warned you this could get sentimental.)

Nostalgia isn't the sole source of piper Ian McKinnon's appeal, however. He recently collaborated with Scott MacMillan of Symphony Nova Scotia to produce the prize-winning CD *MacKinnon's Brook Suite*. McKinnon, whose forebears and their journey from the Isle of Barra, Scotland to establish themselves in Cape Breton are celebrated in the CD, is also known as an innovator, whether playing the bagpipes or the tin whistle. He spent 12 years with the Celtic rock group Rawlins Cross and likes to explore the blending of Celtic and classical traditions as well. McKinnon is guest artist for the 7 p.m. main-stage show on Saturday, August 31. He also offers a workshop on Sunday at 5 p.m.—in the tent, if you can believe it! Even the most devoted fans of the bagpipes have been overwhelmed when they encounter them indoors. Perhaps he'll have a chanter up his sleeve!

All rhapsodizing aside, there's even more to hear and see at the ESO's annual outdoor festival of classical music in Hawrelak Park. On Friday at 5 p.m., for instance, there's ESO concertmaster Martin Riseley's last solo recital before he goes east. He has a one-year leave from the Edmonton Symphony in order to perform with the National Arts Centre Orchestra. (While he's away, his chair will be occupied by John Lowry, associate concertmaster for the Calgary Philharmonic.)

Riseley also shares some of his musical insights in a 5 p.m. master class on August 31 and will be featured in the finale. On Monday afternoon, he performs Bach's *Concerto for Two Violins* with his student Andrew Wan, who has been named Star of the Millennium, an honour awarded every year to a talented student whose star is on the rise. (Riseley isn't scheduled to leave town immediately after the festival, for he's to be part of a University of Alberta faculty recital at Convocation Hall on Friday, September 6. Joining him for a program of chamber music by Elgar are pianist Janet Scott Hoyt, violinist Alycia Au, violist Aaron Au

and cellist Tanya Prochazka.)

Meanwhile, another guest performer for the Labour Day festival is pianist Katherine Chi, playing Rachmaninoff's *Rhapsody on a Theme of Paganini*. This performance will be especially interesting for those who heard Angela Cheung perform the Russian composer's famous variations in the Winspear in May. Chi also does a master class on Sunday at 3 p.m. and a recital on Saturday at 4 p.m.

Bass-baritone Nathan Berg may be based in Edmonton, but he's travelled considerably to study, win awards, record and give solo recitals. The Saskatchewan native also comes from a musical family. His sister Joy is an accomplished singer and conductor of the Concordia Community Choir. Berg, who was guest soloist for a recent mass choir production of Handel's *Creation* at the Winspear, sings four Mahler songs on Friday, holds a master class on Saturday at 3 p.m. and a recital Sunday at 4 p.m.

Symphony Under the Sky artistic director David Hoyt talks about the process he goes through while choosing soloists. "It's an embarrassment of riches," he says. "There's no shortage of fine

performers whose careers are blossoming." He says he also takes the artists' temperaments into consideration, opting for those he feels will best fit the varied festival format and enjoy interacting with the community. It's also an opportunity to introduce Edmonton audiences to rising stars, many of whom they may see again during future symphony seasons—artists like 16-year-old flute prodigy Nadia Kyne. Not only does Kyne excel in music, but she's also an honours student and active in student council and public speaking. Kyne's recital is on Saturday at 2 p.m., and she plays with the symphony on Sunday night.

As in other years, festival evenings end with music and dancing in the Pub in the Park. This year's entertainers are Latin jazz-funksters Bombal, '60s throw backs the Kit Kat Club, Celtic favourites Northwest Passage and the Tommy Banks Big Band. All signs point toward a magical weekend, and undoubtedly the pond, the trees and the valley hills will ring with the memories when it's over—as those who pass by imagine they still hear that lonely piper somewhere out there in the distance. ☺

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BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija and Johny Five and guest DJs • FRI: The House Episode, with Simon Locke, Ariel & guests • SAT: Flava, hip-hop with guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What the Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 St, 423-7884 • FRI: Expressions, progressive house with resident DJs Darcy Ryan and Dave Lee, with guests

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, and guests • SUN: Labour Day Long Weekend Bash, with DLP (Calgary), Boomshot Reggae Sound (Calgary), Invoiceable and MC J-Money

COWBOYS—10102-180 St, 481-8739 • THU: Patio House Party, with DJs Derkin and Stone (house/trance)

CLIMAXX AFTERHOURS—10148-105 St, 425-2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, 426-7521 • SAT: Urban Saturdays, with DJ Al-V, Wayne B and guests

ELEPHANT AND CASTLE ON WHYTE—10314-82 Ave, 439-4545 • TUE: Method breaks, hip-house with DJ Headspin

FLY BAR—10314-104 St, 421-0992 • FRI-SAT: DJ Mikee, downtempo and house •

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests

THE JOINT—Phase 3, WEM • MON SEPT 2: Mark Fanna (San Francisco), with Junior Brown and Remo

LUSH/THE REV—10030-102 St, 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with residents David Stone and Derkin with guests—AUG 30: Resurrection Pre-Party, with DJs Flowbee, Chuckles and a special secret headliner; Velvet: The Trauma Room, drum 'n' bass with residents Degree, Phatcat, Skoolee and guests

MAJESTIK—10123-112 St • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch, Sweetz, Kristoff and guests • FRI: Slammin', hard house and trance with Charlie Mayhem, Crunchee and guests • SAT: Hot Summer Nights, house with Kristoff and guests

NASHVILLE'S ELECTRIC ROADHOUSE—Phase 3, WEM • THU SEPT 5: Dirty Vegas (UK), with guests

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PURE—10551-82 Ave, 945-PURE • TUES Pure Opulence, house with residents Yvo DelCanto and Richard Delamar, with guests • WED: Live Cargo, live electronic music with DJ Special Agent K and guests • THU Cold & Jaded, industrial and hardcore with The Biomechanic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon eclectic dance music

RED'S—Phase 3, WEM • SAT AUG 31: Resurrection, with Frankie Vega (Chicago) Alchemy (NYC), Tybal (NYC), Tristan Newton, Diazo, Vass, David Stone, Derkin, Kristoff, Tripswitch vs. Sweetz, Skywarp, Bowler, Tai'Shar, Robin Sarac, Flowbee, Deadaleus, Kenny K

THE ROOST—10345-104 St • TUES. Upstairs Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French

Pop, with Deja DJ

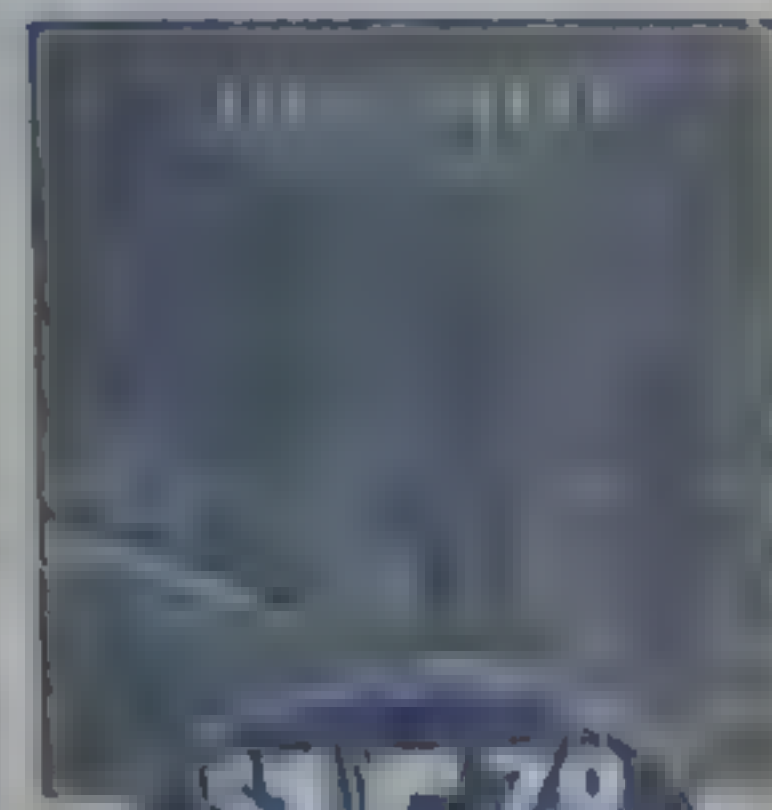
SUBLIME (late night/after hours)—Bsmr., 10147-104 St, 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

THERAPY (late night/after hours, 18+)—10028-102 St (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Crunchee (hard house)

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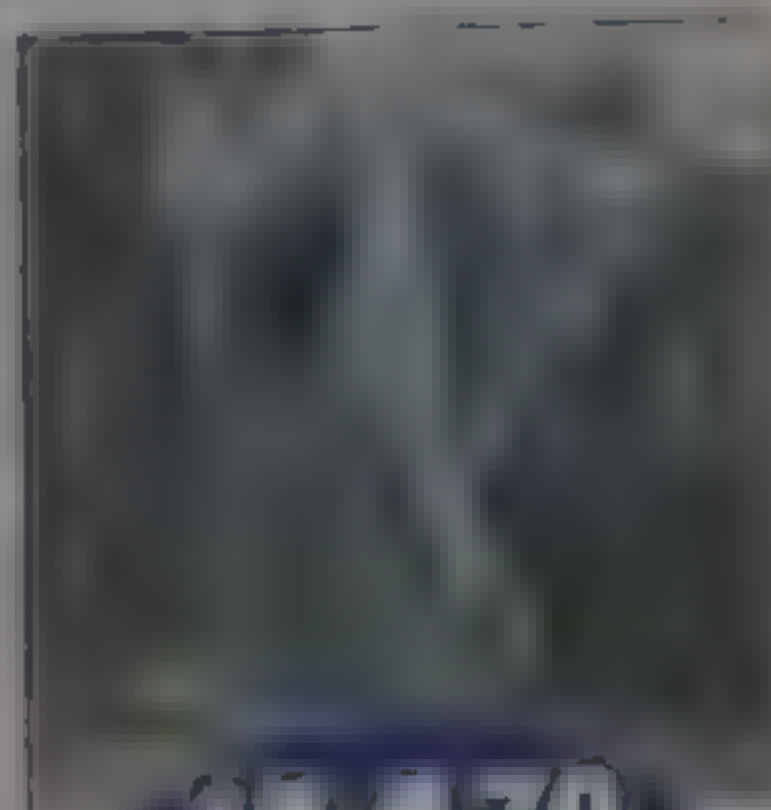
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BY DAVID STONE

At his day job, however, Vega moves records on a regular basis. As one of the founders of Sole Unlimited Distribution, Vega feeds dance music specialty shops with top-drawer house and techno tracks played by the likes of Mateo Murphy, Adam Bayer and Bad Boy Bill. Some of the labels, like Blu:Lne, High Octane and Uppercut, were created by Vega, and feature some of his own productions. "It's straight-up dance floor stuff," he says of the tracks he sells. "It gives guys like Adam Beyer, DJ Dan and Donald Glaude something to play."

For lack of a better term, Vega is a passionate hustler. He spends countless hours every month talking on the phone with shops across North

America, playing tracks for buyers over the line and filling them in on the artists who make the music. The personal advantage for Vega is making friends. "It's the thing that keeps you going through the dark corners of the business," he says. "The people that I've come to know through the years are the reason I get up in the morning. Sometimes I ask myself, 'Man, is this really work?'"

His enthusiasm for music started when he was 12, entranced with the popular Chicago club sound of hip house and the DJs who played it. "I was huskier—a non-athletic kid," he recalls. "When I saw people DJing I was stunned. They could control how people danced and enjoyed the party." Vega started buying everything, from industrial to alternative rock. "I was into anything that was mixable," he laughs. He learned how to mix on a friend's set of turntables until he finally got some of his own. His first big DJ gig came at the age of 13 when got a chance to play at a school dance; he picked up a job at a record shop three years later. "My mom thought [DJing] was going to be a fad, like skateboarding," Vega says.

**Thank you for sending me
an Angel**

Soon, Vega met pal Angel Alanis and together they became promoters. For eight years, the pair threw events that established their name among the young and fashionable set in Chicago. Their partnership ended in 1997, when Alanis devoted his energies toward production, a choice Vega discusses without a hint of resentment. "He wasn't into the party promotions like I was," Vega explains. "I kept throwing events for another year, and in that year he blew up as an artist. He became somebody in demand. He moved forward with his career and I moved forward with mine, but we're still friends."

Vega then hooked up with the

label group Afterhours at the behest of his friend Mazi. "He told me that they wanted to start a techno label, and he told [Afterhours] that I was the guy to do it," Vega recalls. "They were really excited about me, and funded anything I wanted to do."

The original Blueline label became one of the most successful techno imprints in the U.S.—no mean feat. “With the exception of guys

like Jeff Mills and the people in Detroit, most labels failed," Vega says. "I was really nervous because the guys [at Afterhours] told me straight up that they were all about the money. I thought I could really make something happen here, and all I wanted was a chance."

Vega also ran Afterhours' retail relations department for two years. "They just slapped a list of record stores from across the U.S. and Canada and a catalogue in front of me, showed me how to run the accounting software and said, 'Okay, sell some records.'"

Then the man he replaced, Isaac Curiel, returned from his stint with Bad Boy Bill's Mix Connection, and the pair started working together. "He came in and showed me everything I always wanted to know from day one," Vega says happily. "He was more experienced than I was, and we just hit it off. It was a great partnership."

Sweet Sole music

When Afterhours folded last October, Vega and Curiel joined another company, Dust Traxx, to start up Sole Unlimited Distribution. It was here Vega started his current labels and helped push the new company to the forefront of the North American dance music industry. "We figured that we could start something from the ground up and really make a difference, and that's what we've done," Vega says. "We've gone from nothing to a company that people looked forward to getting stuff from."

Through it all, Vega still manages to find time to spin. He has residencies at Chicago clubs and has played in just about every major city in North America. "It's an extra treat," he laughs. "I like to play for the crowd. A lot of techno DJs tend to play for themselves, but I'll always carry a wide variety of tracks because I never know what kind of crowd I'm going to play for. I might drop an Onionz track or a classic just to break things up."

At the end of the day, whether he's hustling music or spinning it, Vega simply wants to expose fresh sounds to as many ears that will listen. "I want to push and expose music," he says. "I like breaking music, and it's a challenging job. Some people want to be famous, but I want to be the promoter of hits." ❖

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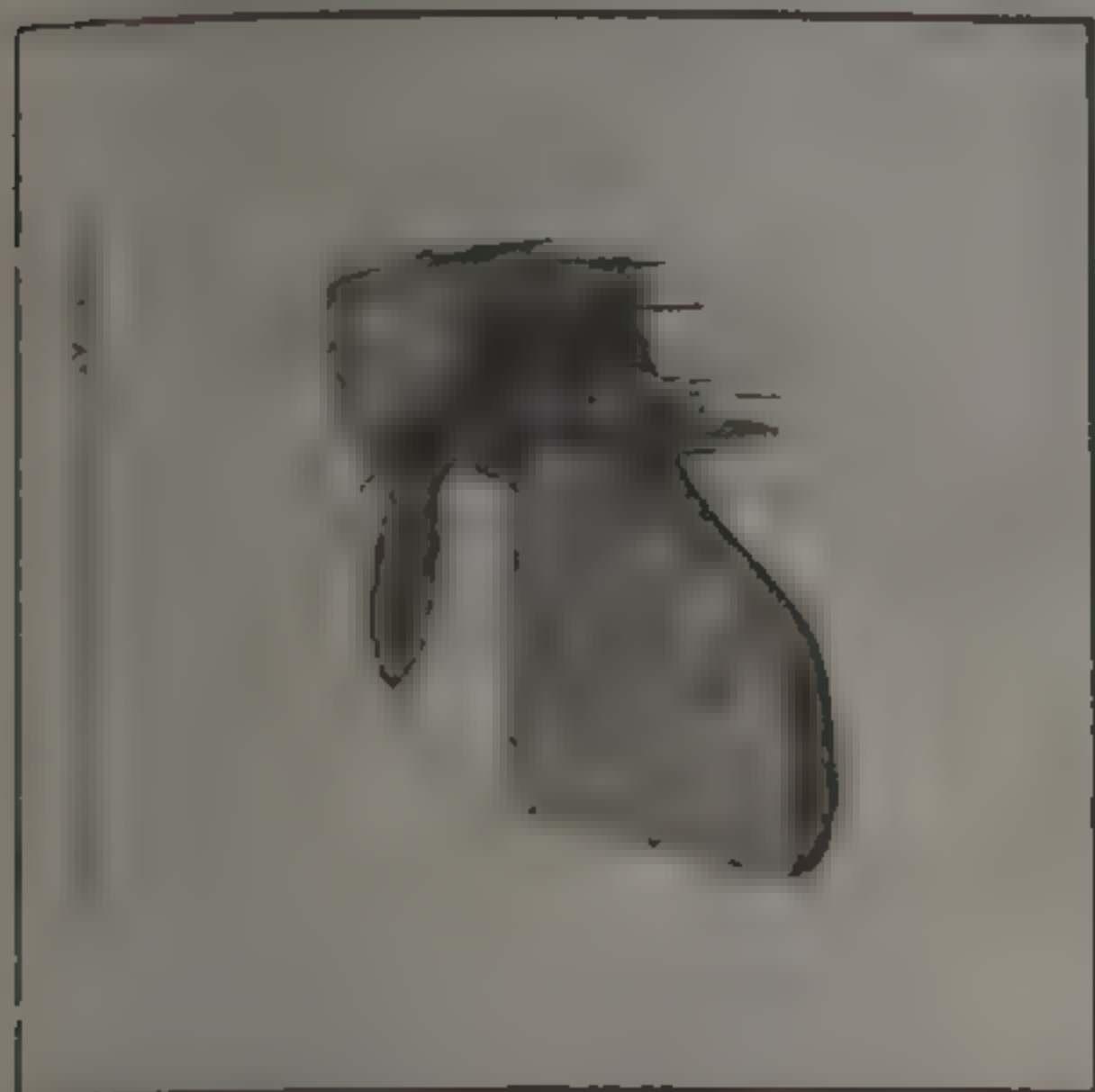
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NEW SOUNDS



COLDPLAY A RUSH OF BLOOD TO THE HEAD (PARLOPHONE/EMI)

When a band releases as stunning a debut as Coldplay did in 2000 with *Parachutes*, you worry it might all be over before it's even begun. Too many bands seem cursed to release their best work right out of the gate and are never able ever to match that brief, bright glow. The success of *Parachutes* guaranteed that the world would hear more from Coldplay—the question was, would the world want to hear them?

If there's any justice, the world will climb over itself to get hold of *A Rush of Blood to the Head*. It is a bolder, livelier piece of work, layered with lavish strings and killer guitar work by Jon Buckland that provides singer Chris Martin with a fantastic backdrop for some truly soul-stirring work. On standouts like "In My Place," "Green Eyes," "Daylight" and "God Put a Smile Upon Your Face," the band digs deep and comes up with masterful, soul-baring magic.

The themes of love, death and fear still run strong, but the band seems more comfortable and confident as they wrestle with these subjects in unconventional ways, especially on "Politik" and "Whisper." With experimental arrange-

ments and slow builds, Coldplay recalls the glory days of melancholic pop back in the 1980s, a sound championed by groups like Echo and the Bunnymen. So it's no surprise to hear the ghostly voice of Ian McCulloch woven through the background of a few songs, seeing as he frequented the album's recording sessions in Liverpool.

But *A Rush of Blood to the Head* is far from a retread of another band's legacy. With this album, Coldplay joins kindred spirits like Radiohead, who were similarly cursed with one-trick-pony status until they stunned the world with *The Bends*. It remains to be seen if Coldplay will be able to pull out a masterpiece like *OK Computer*, but *A Rush of Blood* gives us reason to hope that they are well on their way. ★★★★★ —DAVE JOHNSTON

AIMEE MANN LOST IN SPACE (CAPRICORN)

"You don't know, so don't say you do—you don't/You might think that things might change, but take my word—they won't." Those are the opening lines of a track from Aimee Mann's new album *Lost in Space*, and it's a song that bears perhaps the quintessential Aimee Mann title: "Real Bad News." And, like almost every single song in Mann's catalogue, it's simultaneously depressing and exhilarating—the woozily waltzing melody and Mann's languid, heavy-lidded delivery of the knotty lyrics all seem to confirm that love is doomed and anyone who falls in love is a fool. And yet the sly wit of Mann's rhymes, the rigour of the song's structure and the sly craft with which she develops her themes serve as proof that there's at least hope for lovers of music as long as Mann is still making records.

"Invisible Ink," for instance, is a

think, close to being a masterpiece of pop songwriting: "There comes a time when you swim or sink," she sings over a gentle wash of strings, "So I jumped in the drink/'Cause I couldn't make myself clear/Maybe I wrote in invisible ink/So I tried to think/How I could have made it appear." The rest of the album is more uneven, with the polite arrangements often masking the bite of Mann's words—it took me a few listens of "High on Sunday 51," for instance, before I noticed the slyly inverted sentiment of the chorus: "Hate the sinner, but love the sin." And later on in the song when she sings, "Let me be your heroine," it's hard to know whether or not there's an "e" at the end of that final word. Either way, *Lost in Space* is addictive listening. ★★★★★ —PAUL MATVICHUK

REX HOBART AND THE MISERY BOYS YOUR FAVORITE FOOL (REX)

Kansas City's Rex Hobart has become one of the most respected acts on the Bloodshot label thanks to his undying devotion to the roots of country music. Hobart has never had the time for new country or alternative country tads; his soul rests in the lost world of the southern small-town honky tonk.

Hobart's songs resonate with the same old, same old that's what makes *Your Favorite Fool* such a charming listen. With "You've Got Some Cheating to Do," Hobart plays the role of a philanderer who wants to reconcile with his true love, and asks her to start messing with him. It's a classic country trope, but Hobart's delivery is so sincere and so full of heart that it's hard to see how it could be anything but a masterpiece.

against his other passions—namely, drinking and smoking.

While Hobart offers nothing really new, he's a worthy interpreter of country's old school. If Old Hank were alive today, I believe he'd buy Rex a beer. ★★★★★ —STEVEN SANDOR

NEKO CASE BLACKLISTED (MINT)

First off, what's up with Neko Case lying down on her album covers? She sprawled face-first on the ground for 2000's *Furnace Room Lullaby* and she's on her side on the tarmac on the front of *Blacklisted* (and reclining in a coyly naughty pose on some straw on the back of the jewelcase—as if spelling "Beaver" in big letters on the CD itself weren't enough).

Still more captivating than Case's appearance, however, is her voice. It's big and vulnerable and haunting and jangly, often at the same time, an entrancing combination of wide-eyed innocence and world-weary barroom booziness. While the songs she wrote for *Blacklisted* convey a deep yearning and aching—lots of cold and shivering and broken hearts—Case's words, unfortunately, are overshadowed by her delivery (especially on standout tracks like "Tightly"). Yes, her voice is that impressive. As are the players she's assembled, among them Dallas Good from the Sadies and Howe Gelb from Giant Sand. While Case's Corn Sister sibling Carolyn Mark is getting better at picking at the scabs of universal themes through humour, Case seems to be going in the other direction, on a much darker journey. But there's still plenty of country riddy-up in her yet. ★★★★★ —DAN RUBINSTEIN

DIXIE CHICKS HOME (OPEN WIDE/MONUMENT/COLUMBIA)

Inside the art for *Home*, a bold message awaits you: "We are changing the way we do business." It's been three years since the roots trio of Martie Maguire, Emily Robison and Natalie Maines released their biggest commercial hit, *Fly*, and the controversy that has dogged them since 1999 makes *Home* the cap to an important chapter in the Chicks' manic career. After a messy legal battle with their label finally left them in control of their fortunes, the group has shifted gears and departed from much of what made *Fly* such a huge success. Instead, the band has recruited Maines's father Lloyd for production duties and headed straight back to their bluegrass roots.

On tracks like "Long Time Gone" and "White Trash Wedding," the trio shows off a stripped-down yet congenial style. There isn't a drum to be heard anywhere on this unnatural country album, which relies instead on the musicians' instinctive rhythms to keep the melodies rocking. It isn't always a carnival, as softer numbers like the Patti Griffin covers "Truth Next 4" and "Top of the World" demonstrate, and the band is still guilty of indulging their saccharine side on "I Believe in Love." Nevertheless, this album spills over with enthusiasm and heart, and whether you dig bluegrass or not, you can't help but feel attracted to the siren song of *Home*. So rich and brooding that you can taste the dust blowing from the road and smell the long grass in the field out back. ★★★★★ —DAVE JOHNSTON

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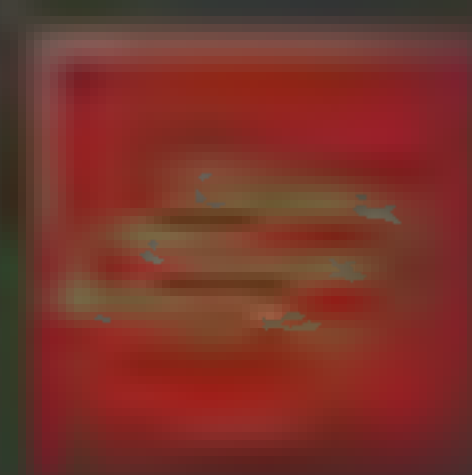


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film

On her best behaviour

Jennifer Aniston proves she's a true film actress in melancholy *Good Girl*

By JOSEF BRAUN

A pleasantly underplayed sense of familiarity establishes itself very early on in Mike White and Miguel Arteta's film *The Good Girl*—familiar, at least, to those of us who are drawn to the low-key, low-rent American indie filmmaking tradition that started back sometime in the early '70s with such dirty-dishwater masterpieces as Bob Rafelson's *Five Easy Pieces*. Set in a snoozy Texas backwater, every bit of big-budget glossiness and visual bombast has been arduously washed out of *The Good Girl*'s palette. The honey-glazed sun sets slowly behind gently swaying trees, quiet, potholed streets and suburban bungalows just on the safe side of dilapidated, and we sense that this same sun sets on these same people basically the same way every single day. Strip malls and motels become hives of loneliness and wistful daydreaming. Melancholy music—part Nick Drake (literally), part Will Oldham—somehow makes all this blandness quaintly romantic. A woman's contemplative voice-over accompanies the succession of images in a way that recalls Sissy Spacek's musings in *Badlands*, and soon everything we see has an air of someplace that, if you lived there, you'd want to leave desperately, but as a place to visit for 90 minutes, it's as comforting as hot apple pie.

While White and Arteta's previous collaboration, *Chuck and Buck*, was so remarkable for its daring, deep y human and character-driven narrative, *The Good Girl* is most definitely a work whose strength lies more in carefully rendered atmosphere, not in character journeys but detailed portraits. The film itself is more portrait than story; its protagonist doesn't really have anywhere to go (where any of these characters are left by the film's end is a little vague and a few seem forgotten altogether), but her stasis (broken up by a few doomed attempts at escape) is explored with great compassion. *The Good Girl* is a mood piece that could easily just wash over you in a glaze of dreamy emotional tones and crystalline moments that don't necessarily add up to a whole lot, before drifting back into the distant dusty place it came from—and that, if you



Girl flight? Jennifer Aniston's dreams of escape fizzle in *The Good Girl*.

ask me, would be a perfectly good thing for a movie to do. But I found that, oddly, something in this film sticks to you more than you think it will while you're watching it. And I think that something is the superb, jarringly resonant central performance by Jennifer Aniston.

Holden opportunity

Aniston's Justine is 30 years old, married to a foggy pothead housepainter named Phil (John C. Reilly, bumblingly endearing as always), has a mind-numbing service job at the local Retail Rodeo and, to say the least, is dissatisfied with her life. "I used to imagine other cities, other jobs, other husbands," Justine tells us. "Now, I don't even know what to imagine." Her dormant aspirations are rekindled, however, by the sudden arrival of a handsome, brooding college dropout named Holden (Jake Gyllenhaal, looking older and tired with shaggy hair and sunken posture). Holden lands a



job at the local hardware store, treating the other employees as much as he can. When asked why he doesn't seem very sociable, Holden (whose rechristened himself after the protagonist in *The Catcher in the Rye*) answers "I'm a writer," and Justine nods as though this answer makes all the sense in the world. Holden looks as depressed as Justine feels; in the throes of her early midlife crisis, he looks like a way out of this place. Of course it doesn't take a genius very long to see that what Holden has to offer is no more conducive to bigger and better things than Justine's current prospects with Phil, and that Jus-

tine and Holden's ensuing, sloppily orchestrated affair is destined to go down like a lead balloon.

It becomes plain that Justine is not the good girl of the film's title. Thirty years of fruitless dreaming have left her desperate, selfish and crude in her dealings with others. Yet Aniston contains Justine's rage, masking her dark thoughts behind an opaque façade so ingrained that she needn't even think about it. She displays her contempt only in piercing stares that almost no one sees, in a few mildly nagging comments made to Phil and his buddy Bubba (Tim Blake Nelson) as they plunk themselves down on the couch for another night of chemically-altered inertia. Aniston finds an impressive mode of expression, a slight pout that sends all of her character's anger straight to the camera while simultaneously obscuring it from those in her presence.

Jennifer great

Arteta nurtures Aniston's performance in every scene. The way he cuts from her bored face as she assists Phil in his visit to the sperm bank to her bored face at the Rodeo, as though he tracked every nuance in her expressions to match them up, reflects one of the finest actor-director relationships in cinema. If *The Good Girl* doesn't all come together as cohesively as it could have, it leaves a lasting impression that will likely spark a great shift in Aniston's career as she moves from sitcom star to serious actress.

The Good Girl
Directed by Miguel Arteta • Written by Mike White • Starring Jennifer Aniston, John C. Reilly • Opens Fri, Sept 30

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⑥ *Serving Sara sued its partner for \$6 million!*
⑦ *Austin Powers in Goldmember used 3.6 million yards of faux fur to upholster its car interior!*
⑧ *Undisputed went 4.7 million in the ring!*
⑨ *Synthespian Simone worked for her, saving producers the \$4 million cost of a real actor!*
⑩ *Blood Work donated 2.9 million gallons to the Red Cross!*

THE ASTERISK

Peter Coyote is considered a world-class shadow puppeteer.

the upcoming biopic, Salma Hayek is starting a charity in honour of the famed painter, called the Frida Be Yourself Foundation.

Jason Patric has asked SAC to allow his name.

Stanley Tucci has turned down an offer to play Bowser in a Broadway revival of *Shakespeare in Love*.

cream, which a source close to Rhames said.

Dave Eggers has won an injunction against an unnamed San Francisco novelist and his publisher, Random House, who'd hoped to release his debut novel under the title *The Untitled Dave Eggers Project*.

James Van Der Beek is taking extensive martial arts training in the hopes of fulfilling his dream to one day portray Bruce Lee.

George Clooney has a complete collection of ThunderCats action figures.

Jude Law and Giovanni Ribisi will star as identical twins who are not, in fact, identical, in Spike Jonze's recently announced film, *The Unidentical Twins*.

Bono has asked out of a \$45 million deal to "endorse and support" a line of dog treats in Japan called "Bone-Os."

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Wes Bentley recently checked into a clinic to receive treatment for a greyhound dog-racing addiction.

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FALL FILM PREVIEW

About Schmidt



The Truth About Charlie

The world beyond Harry Potter

Sleazy TV stars, rappers and Adam Sandler populate this season's most offbeat movies

By PAUL MATWYCHUK

All right, let's get this over with: *Harry Potter and the Chamber of Secrets* comes out in November, and *The Lord of the Rings: The Two Towers* comes out in December. Both wildly popular fantasy franchises continue to be handled by the directors who originated them, Chris Columbus and Peter Jackson, and so will likely share all the virtues and the flaws of their first installments—and, of course, they'll both make money hand over fist (and continue to provide lucrative work for every single aging character actor in Britain).

But surely you don't need *Vue Weekly* to tell you about Hollywood's latest crop of heavily promoted blockbuster sequels—about the latest James Bond adventure *Die Another Day* (November), in which Halle Berry becomes the first Oscar-winning Bond girl in the series' history (Dorothy Dandridge would be so proud!); or about *Star Trek: Nemesis* (December), in which the *Next Generation* crew stoically faces down another alien threat; or about *Shanghai Knights* (December), Ice Cube's *Friday After Next* (November) and *Analyze That* (December), all of which will be battling it out for the title of "most imaginatively titled sequel of the year." No, you're reading *Vue Weekly*, the paper run by insufferable film snobs who don't care anything about sequels... except maybe for Godfrey Regglo's *Nagoyqatsi* (October), the final installment of his visually spectacular *-qatsi* trilogy, which began in 1983 with *Koyaanisqatsi*.

Actually, that's not true. Here at *Vue*, we like a big, lurid Hollywood B-movie as much as anyone—for instance, we're really curious about *Red Dragon* (October), a new movie version of the same Thomas Harris novel that Michael Mann adapted in the mid-'80s into the chilling *Manhunter*. That film featured a cameo appearance by Brian Cox as serial killer Hannibal Lecter; in this version, Anthony Hopkins gets top billing for returning to his signature role. He leads an absolutely outstanding cast—Edward Norton, Ralph Fiennes, Emily Watson, Philip Seymour Hoffman, Harvey Keitel and Mary-Louise Parker—but the presence of *Rush Hour 2*'s Brett Ratner in the director's chair still makes this film a bit of a wild card.

And we're also hoping to get some old-fashioned thrills out of a pair of high-profile remakes. *The Four Feathers* (September) tackles the A.T.W. Mason chestnut about a

cowardly British soldier trying to redeem himself in the eyes of his comrades in 1898 Sudan. The 1939 Alexander Korda version of this story is a really terrific, unjustly forgotten classic, and it's great to see this story getting the deluxe treatment. Heath Ledger, Wes Bentley and Kate Hudson star; Shekhar Kapur (*Elizabeth*) directs. Even more exciting is Jonathan Demme's return to the breezy style of filmmaking that made him famous after three heavy-hearted projects in a row (*The Silence of the Lambs*, *Philadelphia* and *Beloved*). *The Truth About Charlie* (October) is a remake of the wonderful 1963 Cary Grant/Audrey Hepburn spy caper *Charade* starring Mark Wahlberg and Thandie Newton (a gorgeous, glamorous, utterly enchanting black actress who, if there



were any justice in the world, would be having the success that Halle Berry is currently enjoying instead).

The Truth About Charlie isn't the only film coming out in the next few months by directors who got their start making '70s genre films: Walter Hill (*The Warriors*, the *Alien* script) has a prison boxing yarn called *Undisputed* with Ving Rhames and Wesley Snipes coming out next week; William Friedkin (*The French Connection*, *The Exorcist*) has *The Hunted* (October), in which Tommy Lee Jones tries to track down thrill-killing assassin Benicio del Toro in the woods outside Portland, Oregon; Larry Cohen (the director of such offbeat, culty B-movies as *Q: The Winged Serpent* and *The Stuff*) wrote the script for the intriguing-sounding new Joel Schumacher thriller *Phone Booth* (November), in which Colin Farrell spends the entire film pinned down inside a phone booth, playing a diabolical cat-and-mouse game with a sadistic sniper; and Brian de Palma returns with his latest exercise in elegantly staged suspense, a tale—partly shot at the 2001 Cannes Film Festival—of a con woman (Rebecca Romijn-Stamos) trying to go straight and the paparazzo (Antonio Banderas) who keeps dogging her trail. And, of course, Mr. '70s Hollywood Bigshot himself, producer Robert Evans, tells his own colourful (and highly embroidered) story in the free-wheeling documentary *The Kid Stays in the Picture* (September).

Someone Sleazier than Eminem

Perhaps the most unlikely project being undertaken by any of these '70s guys is the new film by Curtis Hanson, moved onto the Hollywood scene in his career with critic-pleasing box-office disappointments like *L.A. Confidential* and *Wonder Boys*. *8 Mile* (November) stars rapper

Eminem in a story loosely based on his own tumultuous youth as an angry teenager who uses rhyming as a therapeutic way of working out his frustrations with the world and his mother (Kim Basinger!). Then again, maybe the pairing of *Taxi Driver* screenwriter Paul Schrader and *Hogan's Heroes* star Bob Crane is even weirder; in *Autofocus* (October) Schrader tells the story of Crane's secret life in the '60s and '70s as a sex-obsessed amateur pornographer—trolling strip clubs and bars, using his dubious celebrity status to pick up lonely women and then videotaping their lovemaking with a hidden camera operated by his video technician buddy. It stars Greg Kinnear and Willem Dafoe. At long last—the perfect double bill for *Star 80*!

The sleazy, self-loathing underbelly of terrible TV programming is also the subject of George Clooney's directorial debut, *Confessions of a Dangerous Mind* (December), based on the bizarre "unauthorized autobiography" of *Gong Show* host/creator Chuck Barris (Sam Rockwell), in which he claims that his job as an obnoxious TV personality was really just a cover for his work as a hired assassin for the CIA. *Dangerous Mind* is one of two films coming out in December based on much-buzzed-about scripts by Charlie Kaufman, the wildly original writer behind *Being John Malkovich* and *Human Nature*. His other December release sounds just as intriguing: *Adaptation* began life as Kaufman's attempt to write a script based on Susan Orlean's nonfiction bestseller *The Orchid Thief*, but it morphed into an utterly unclassifiable examination of the nature of creativity and the elusiveness of art—Nicolas Cage plays Charlie Kaufman as well as his (fictional) twin brother Donald; Meryl Streep plays Susan Orlean, who Kaufman develops a crush on in the course of writing his version of her book. Spike Jonze directs.

Yours, mine and Hours

Other high-profile book adaptations coming out this year include: *White Oleander* (October), an adaptation of Janet Finch's Oprah novel starring Michelle Pfeiffer, Renée Zellweger and Alison Lohman; *The Emperor's Club* (November), the film version of Ethan Canin's *The Pale Thief* starring Kevin Kline in Oscar-baiting performance as an idealistic teacher at an elite private school; *Killing Zoe* director Roy Avary's controversy-courting take Bret Easton Ellis's fast-paced tale of campus sex *The Rules of Attraction* (October); *Dark Blue* (September), an adaptation of a James Ellroy story by *Bull Durham* director I. Shellen, set in L.A. shortly after the Rodney King incident, in which K

SEE NEXT PAGE

The inn of the sick *Happiness*

Claymation, musical numbers, corpses all populate Takashi Miike's latest

BY JOSEF BRAUN

Japanese trashmaster auteur Takashi Miike's latest freak show to reach Edmonton, *The Happiness of the Katakuris*, begins with a frenetic and bizarre opening sequence that is certain to satisfy fans of the famously prolific director. A woman in a fancy restaurant is served a rather murky-looking soup. She stabs something meaty in the broth with a fork; that something turns out to be a small creature resembling a naked Teletubby. As everything on screen suddenly shifts from live action to Svankmajer-esque claymation, the smiling Teletubby thing springs to life, appears deeply enamoured with the woman's heart-shaped uvula, leaps into her mouth to rip it out, then runs off into the woods where the creature is eaten by a bird, who then lays an egg from which the Teletubby re-emerges with a smile, only to be the victim of yet another carnivorous bird.

Soon after, we're transported to a quaint country locale that will be the setting for the remainder of the film, and introduced to the family of the film's title. The Katakuris are a typical modern family who've fallen on hard

times: Masao, the patriarch (played by Kenji Sawada of *Mishima*) has lost his job in a shoe store, Masayuki, his son (*Taboo*'s handsome young Shinji Takeda), has been in some trouble with the law and daughter Shizue (Naomi Nishida) has returned home after a failed marriage to a Turk with a small child in tow. Masao's solution to all this familial woe is to have the whole clan open a guesthouse together in a remote region where a new highway is said to be opening up. They call it White Lovers Guesthouse. But, when their story first begins, the Katakuris have yet to see said highway or a single patron.

foreign

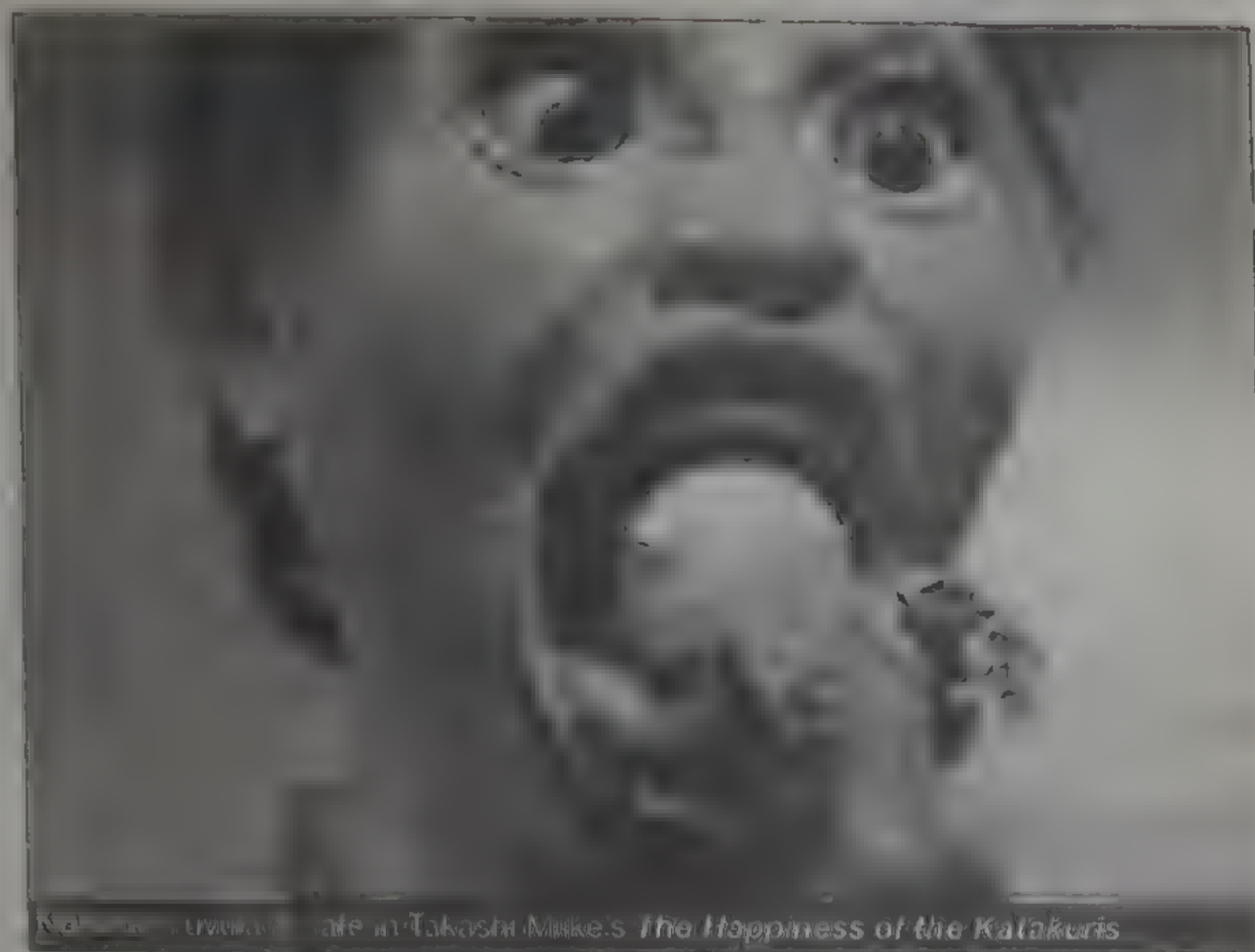
So what the hell does a mutilating Teletubby have to do with a failing family-run B&B? Well, the answer could easily be that there is no relationship at all, that Miike (whose most recent film to screen here was the notoriously exploitative, horrific and spasmodic *Dead or Alive*) is once again simply slapping together stuff he likes into one big wad of incongruous insanity. But I think *The Happiness of the Katakuris* is a little more thematically shrewd than some observers might give it credit for. When guests start coming to the White Lovers and—through no fault of the Katakuris—start dying left and right, the family must do what they can to cover up the potentially business-sink-

ing scandal. And so they bury the bodies in the surrounding woods

I am a fugitive from a food chain gang

See, *Katakuris* is about bucking against the accepted theory of survival of the fittest; the family refuses to accept their place in the food chain (a point rammed home by the frequent scenes of the family dining together). They refuse to let little things like suicides, fatal sex with sumo wrestlers or seductive con artists keep them from their happiness and dreams (or, like that perky little Teletubby, to keep them from smiling), which they frequently declare by raising their voices in song and bursting into collective dance sequences. Oh yeah, did I mention *Katakuris* is a musical?

Working with screenwriter Kikumichi Yamagishi, Miike's first foray into the musical genre is so singular and characteristically demented that it finally feels like it was an inevitable next step for a pastiche-loving lunatic like Miike. Mimicking the styles of rock opera, Broadway, karaoke videos and, most significantly, cheesy, cheap, effects-laden pop videos from the mid-'80s, the Katakuris frolic about in their bucolic wonderland with all the gumption of the Von Trapp family (*The Sound of Music* being as important an influence here as the angular moves of the young Duran Duran, *The Grapes*



of *Wrath*, the blackly-comic songs of Kurt Weill or the zombies in the video for "Thriller"). At the same time, *Katakuris* also falls into many of the same traps that normal musicals do: the numbers are diverting, but the plot always has to be kept on hold in the meantime, ultimately stretching our patience. (Why is it so rare for something to actually happen during a song in a musical?)

Like Miike

Unsurprisingly, *The Happiness of the Katakuris* is pretty uneven. The claymation sequences seem thrown in for no other reason than to eliminate the need for tricky stunts or pricey special effects (fair enough, I guess). And, typically, Miike throws in fitfully amusing bits that wind up just

getting shelved, like the weird group of wandering women who arrive during a lunar eclipse and claim to be on a spiritual training trip (Maybe Miike's best work will come once he's run out of established styles to amalgamate and he's forced just to tell a good story.) Yet the film does support a level of audacity that, when it works, can't help but make you feel glad that you paid the price of admission. I mean, how often do you get to see someone's uvula ripped out, anyway? ☹

The Happiness of the Katakuris
Directed by Takashi Miike • Written by Kikumichi Yamagishi • Starring Kenji Sawada, Keiko Matsuzaka and Shinji Takeda • Zeldler Hall, The Citadel • Fri-Sun, Aug 30-Sept 1 (9pm) • Metro Cinema • 425-9212

Fall Film Preview

Continued from previous page

Russell plays a cop investigating a racially-tinged homicide case; and *The Hours* (December), in which Billy Elliot director Stephen Daldry and Meryl Streep, Nicole Kidman, Julianne Moore, Allison Janney, Ed Harris, Toni Collette, John C. Reilly and Claire Danes (surely one of the greatest casts ever assembled for a single film) show they're not afraid of Virginia Woolf in this adaptation of the acclaimed Michael Cunningham novel. Oh, and Madonna stars in *Swept Away* (October), a ripe-for-the-mocking remake of Lina Wertmüller's 1975 sexual satire directed by Madonna mate Guy Ritchie, working far afield from the British criminal underworld he's explored in *Snatch* and *Lock, Stock and Two Smoking Barrels*.

The critics will probably look more kindly upon another remake of a classic international film from the '70s: Steven Soderbergh's first excursion into science fiction (unless you count the bizarre plot twists of *Schizopolis*), *Solaris* (November), whose big-time Hollywood budget means it will likely be less glacially paced than the Andrei Tarkovsky original, and, thanks to the presence of George Clooney, will feature a cuter cast. In other auteur news, critics' darling Paul Thomas Anderson (*Boogie Nights*) joins forces with critics' punching bag Adam Sandler for *Punch-Drunk Love* (December), which earned PTA the Best Director

prize at this year's Cannes Film Festival; *Titus*' Julie Taymor battles Miramax management with *Frida* (October), in which Salma Hayek dons some facial prosthetics to play monobrowed Mexican painter Frida Kahlo; Chinese filmmaker Zhang Yimou has gone from *Ju Dou* to judo, following in the footsteps of *Crouching Tiger, Hidden Dragon*'s Ang Lee by moving from intimate arthouse flicks to crowd-pleasing martial-arts action in *Hero* (November), starring Jet Li and Maggie Cheung; Atom Egoyan refracts a tale of historic genocide through the lens of a Hollywood moviemaker in *Ararat* (November); and Werner Herzog, the great madman of the New German Cinema, returns with a typically eccentric project: *Invincible* (September), which stars weightlifter Zouko Ahola as Zesha Breitbart, a Jewish blacksmith in 1930s Berlin who claimed to be the strongest man in the world. Hey—any movie in which Tim Roth plays Hitler's clairvoyant sounds promising to us! As does any movie in which John Cusack plays Hitler's art teacher—for instance, *Max* (December), directed by *The Color Purple* screenwriter Menno Meyjes.

Christmas cluster

Finally, just in case you're wondering where all the Oscar contenders are this year, let me give you the answer: they're all piled up on December 25. At least six major films will be released on Christmas Day this year, and the battle between them for nominations (and

moviegoers) promises to be bloody. In descending order of interest, they are: *About Schmidt*, directed by *Election*'s Alexander Payne and starring Jack Nicholson as an aging misanthrope trying to re-establish a relationship with his estranged daughter; *Spider*, David Cronenberg's intense psychological thriller starring Ralph Fiennes as a man trying to retain his grasp on sanity after being discharged from a mental institution; *Gangs of New York*, the long-delayed new Martin Scorsese epic about the brutal criminal underworld of turn-of-the-century Gotham starring Leonardo DiCaprio, Daniel Day-Lewis and Cameron Diaz; *Catch Me If You Can*, also starring Leonardo DiCaprio as a very different sort of criminal, a brilliant con artist and impersonator who became the youngest person ever to appear on the FBI's Ten Most Wanted List (Steven Spielberg directs; Tom Hanks co-stars); *Chicago*, another long-delayed project, this one the screen version of the sexy Kander/Ebb stage musical about amoral chorus girls manipulating the media starring Renée Zellweger, Catherine Zeta-Jones, Richard Gere, Queen Latifah and Christine Baranski; and, uh, *Pinocchio*, starring writer/director Roberto Benigni, who isn't letting the fact that he's almost 50 years old get in the way of playing the little wooden boy with the retractable nose. Boy, and I thought making a comedy set in a WWII concentration camp sounded like a lousy idea! ☹

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The glasses menagerie

Vintage 3D horror
films burst from the
Metro screen this
weekend

BY JOSEF BRAUN

Don't let all those "3D" and "IMAX" labels scare you this weekend. Metro Cinema celebrates the classic 3D horror films of legendary American filmmaker Jack Arnold. Arnold, who started out as a documentarian for the U.S. State Department, directed successful pictures in several different genres, works as diverse as *The Tattered Dress* (1957), *The Lady Takes a Flyer* (1958) and *The Mouse that Roared* (1959), starring Peter Sellers and Jean Seberg. Yet it's the movies that must have seemed most disposable at the time—exploitation flicks about brave and

brilliant men and their loyal and lustful women pitted against both fantastical creatures and cold-hearted humans—that supplied him with an ongoing and exotic legacy that survived the end of the drive-in era.

Ostensibly based on Ray Bradbury's story "The Meteor" (though the final product, adapted by screen-

[REVIEW] horror

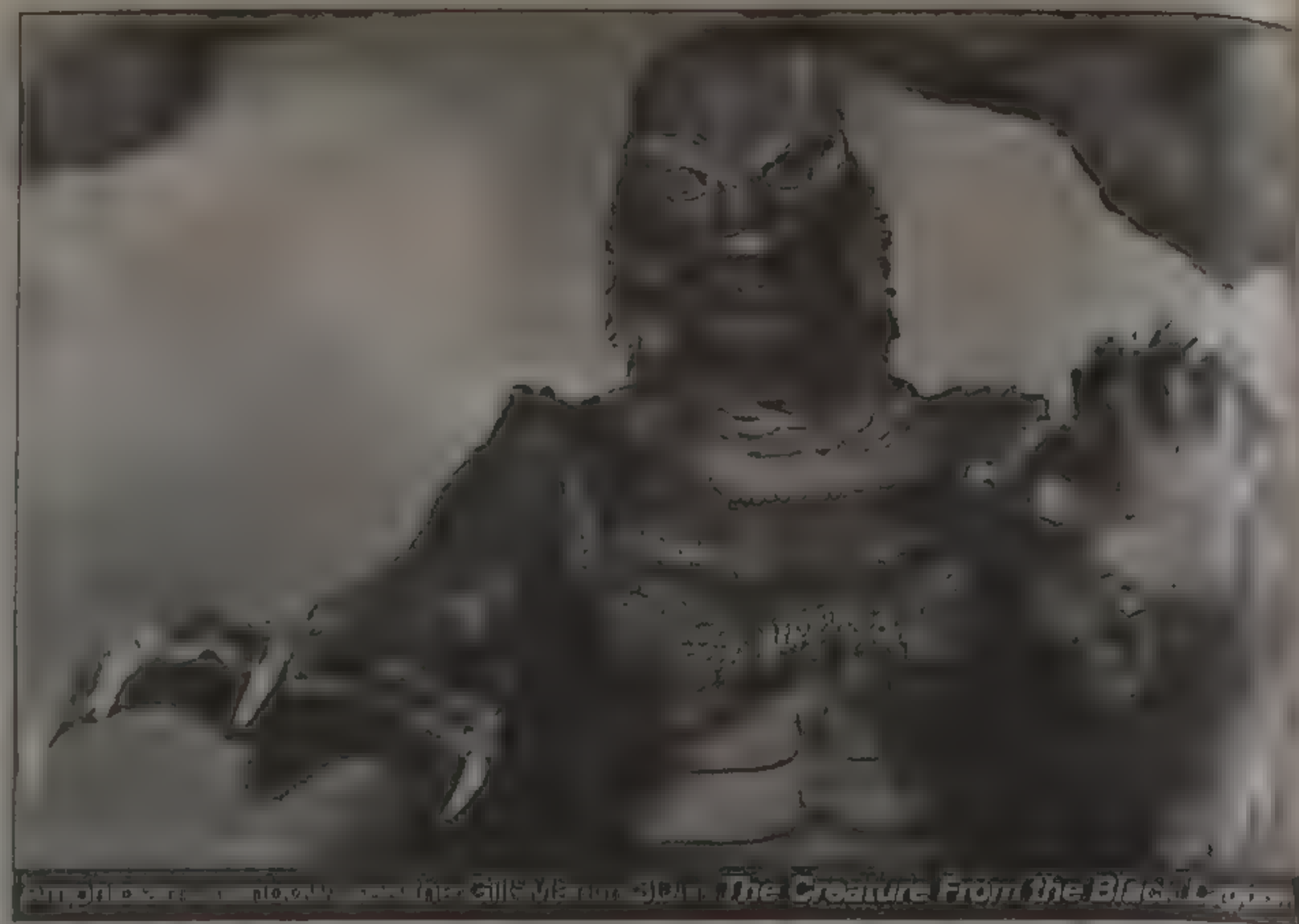
writer Harry Essex, bears little resemblance to it), *It Came From Outer Space* (1953) has a small Arizona community terrorized by the sudden arrival of mysterious aliens—or is the community in fact terrorizing them? A quintessential yet clumsy commentary on Cold War paranoia, the film shows how fear of the unknown can sabotage the advancement of understanding of the universe and harmony between cultures

as the local authorities deputize a mob of trigger-happy yahoos who scare off the seemingly peaceful (albeit very weird) visitors.

Richard Carlson plays the awestruck, gentle-hearted astronomer who wants to be patient and see what the aliens really want. (There's something sort of appealing about the nerdy Carlson's unlikely status as a leading man, though his constant grabbing of his love interest's bicep to tug her left and right becomes obnoxious pretty fast.) The aliens appear to be borrowing the physical forms of the townsfolk, though they explain to Carlson that they mean no harm. Thematically (and even aesthetically), *It Came From Outer Space* was extremely influential on Steven Spielberg's *Close Encounters of the Third Kind* and *E.T.: The Extra-Terrestrial* and, truth be told, that's the film's most remarkable attribute. The same story wound up being told much more convincingly—not to mention much more menacingly—just a few years later in Don Siegel's classic *Invasion of the Body Snatchers*.

Gills and boys together

The Creature From the Black Lagoon, which was released the following year, fares much better both as a solid suspense narrative and a compelling 3D spectacle. Set in the Amazon, it once again has Carlson playing the intelligent man of science up against money-hungry, gun-



toting exploiters—but this time, he's in pursuit of a monster we're able to get a square look at... and then some. Though we never actually see more than a single claw of the creature until a third of the film has already transpired, Arnold builds an intriguing sense of atmosphere and coming terror, both above the water's surface (with the Conradian riverboat journey into dangerous locales) and below (with creepy figures casting murky shadows in the river's depths).

Once we're introduced to the prehistoric gill-man of the title, Arnold and screenwriters Essex and Arthur A. Ross surround the monster's intentions with a surprising amount of ambiguity. On one hand, it kills off several members of the expedition (most of them the very crudely rendered Brazilian Indians, of course), but at the same

time, it seems to want nothing more from the Julie Adams's foxw—and even ballsy—Kay Lawrence than a little quality time. One of *Creature's* best moments comes when the gill-man surreptitiously tails Kay as she takes a swim, not attacking her but paddling unthreateningly just below her like some gruesome mirror reflection.

Lastly, Metro will screen Arnold's *Revenge of the Creature* (1955) which I've not been able to see, but which by all accounts is something of a disappointing sequel. ①

Classic 3D Horror Films

Zeidler Hall, The Citadel • It Came From Outer Space: Fri, Aug 30 (7pm); The Creature From the Black Lagoon: Sat, Aug 31 (7pm) Revenge of the Creature: Sun, Sept 1 (7pm) • Metro Cinema • 425-9212

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CLASSIC
3D HORROR

FRIDAY @ 7PM
**IT CAME FROM
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SATURDAY @ 7PM
**THE CREATURE FROM
THE BLACK LAGOON**

TERROR IS LOOSE IN THE CITY
**REVENGE OF THE
CREATURE**

SUNDAY @ 7PM
**REVENGE OF
THE CREATURE**

**WIN A PRIVATE
SCREENING FOR
YOU & YOUR
FRIENDS TO SEE
THE TRANSPORTER**

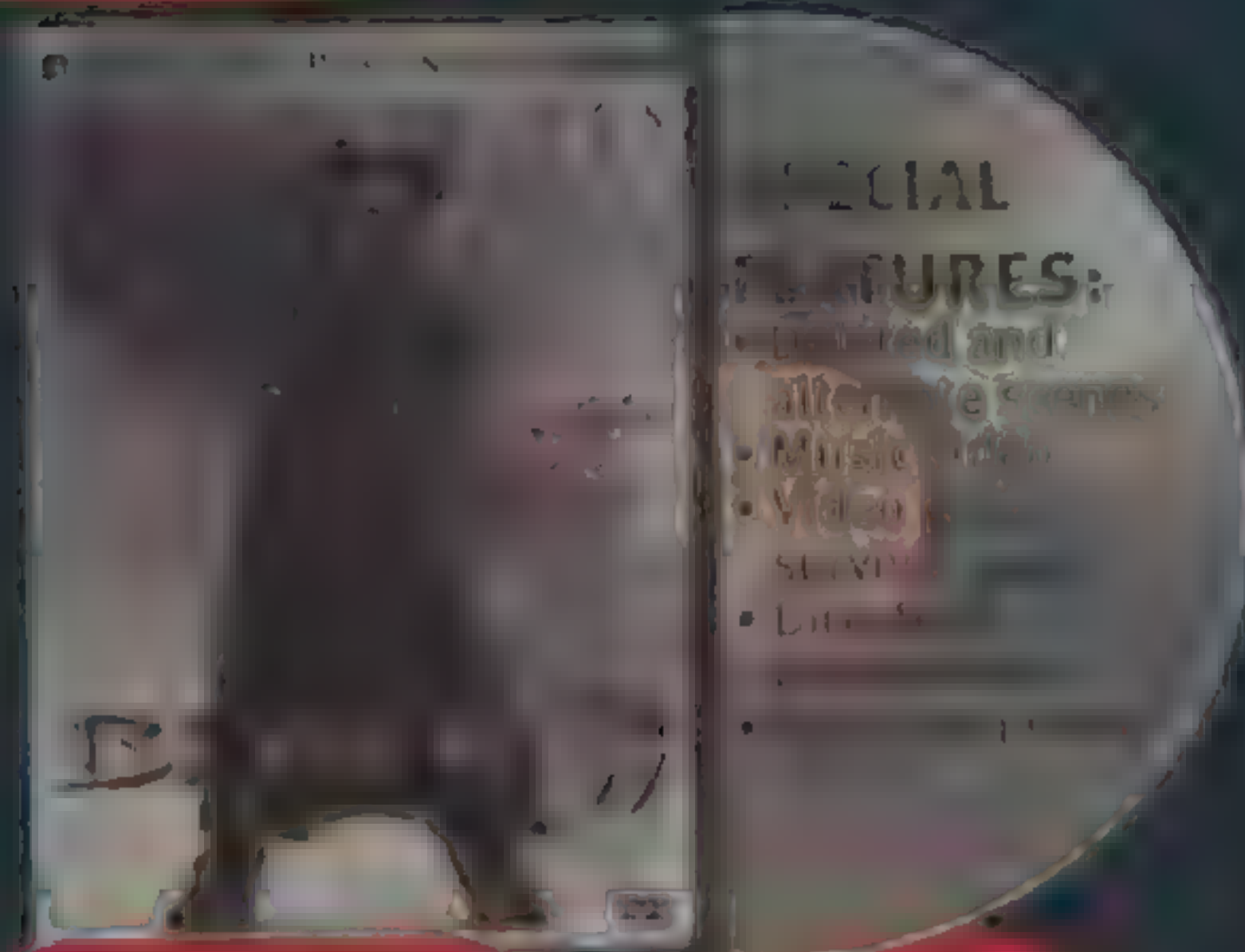
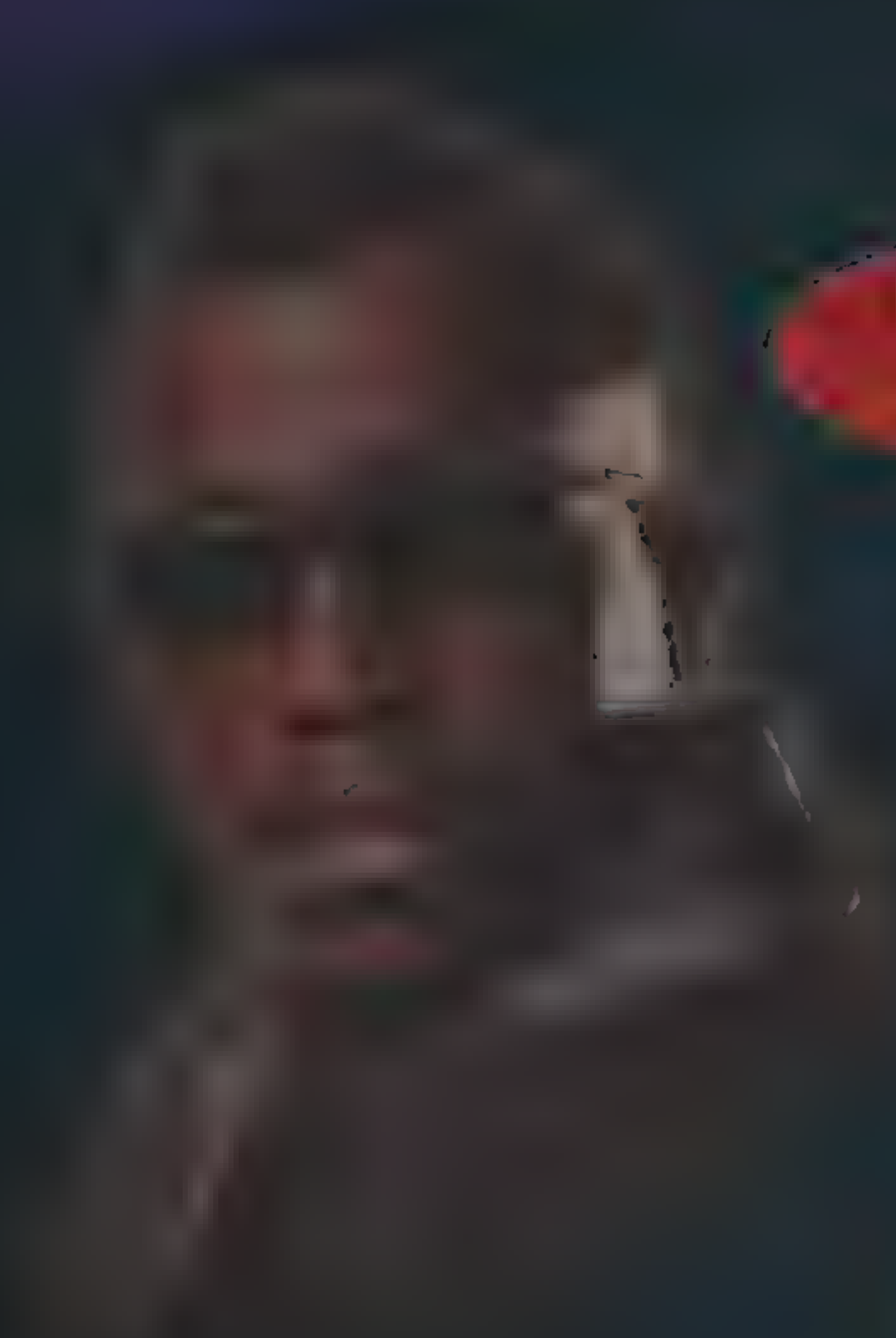


FUTURE SHOP

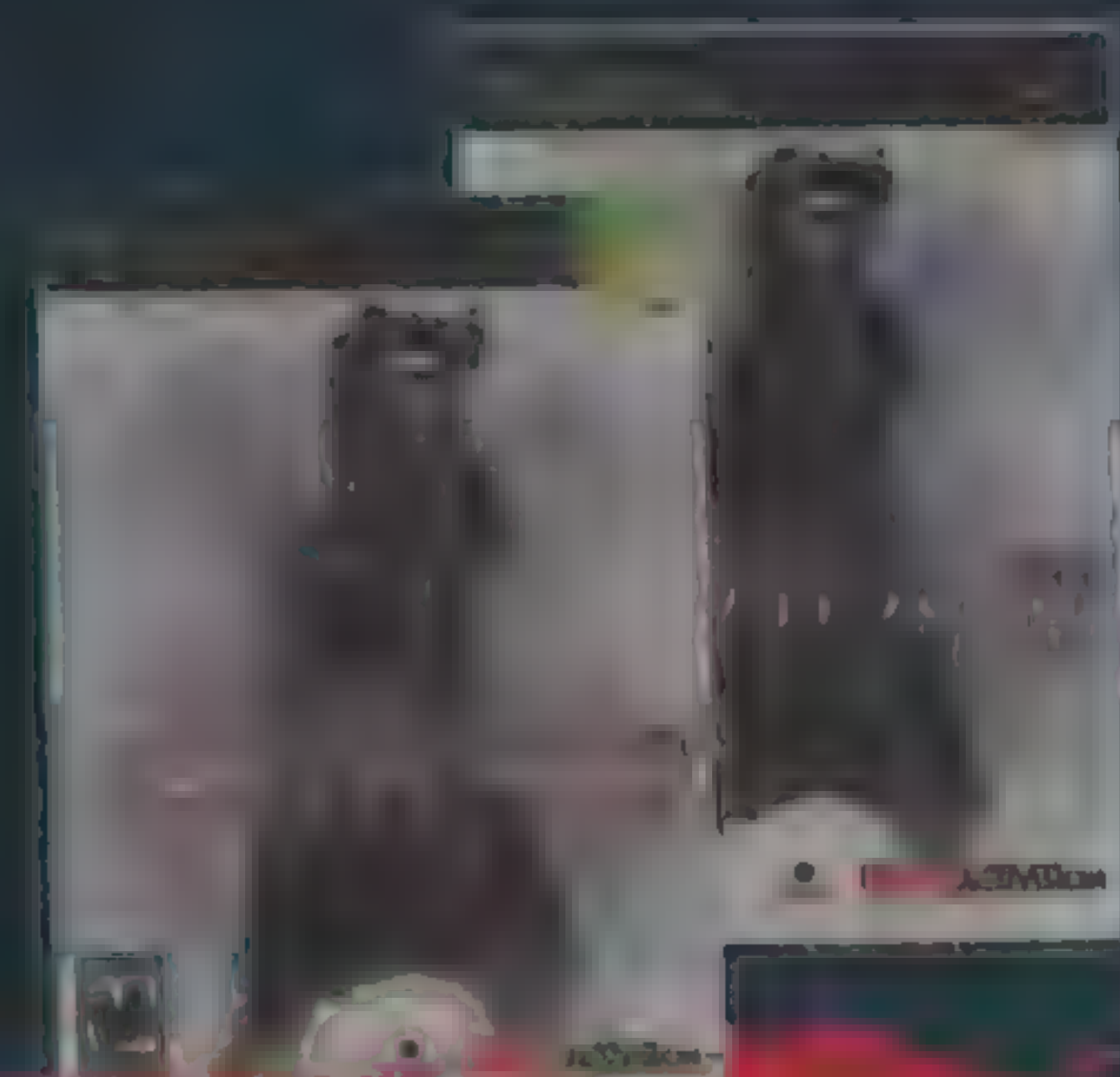
Come see what your future has in store.

FACE THE FEAR

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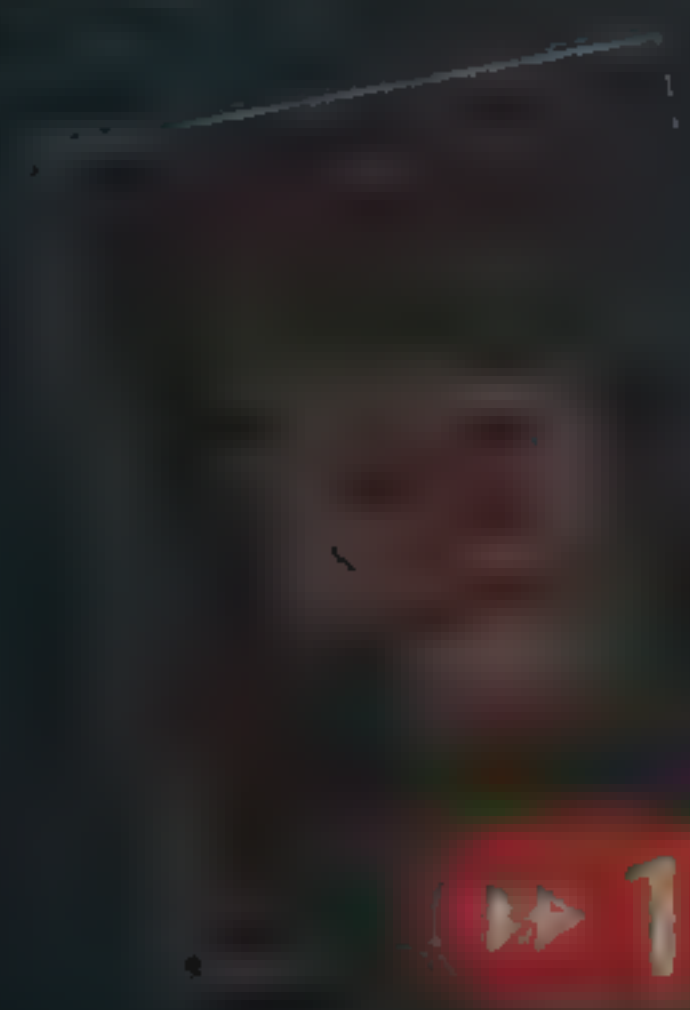


▶▶ **26⁹⁹** BLADE 2 PLATINUM ED. 2 DISC DVD

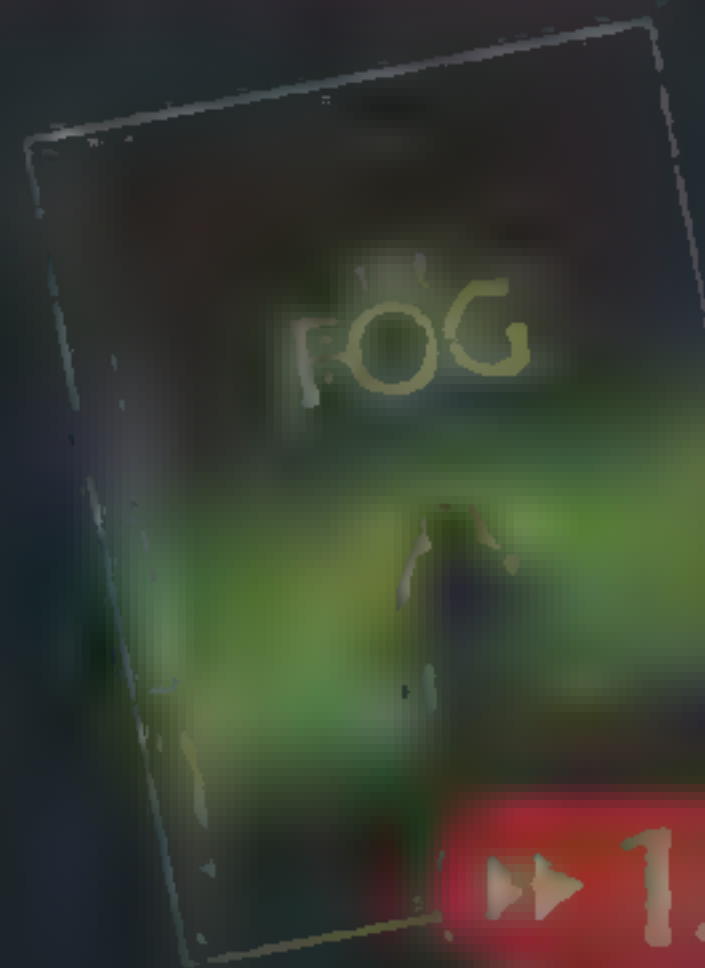


▶▶ **74⁹⁹** EACH BLADE 2 VIDEO GAME PS2 OR XBOX

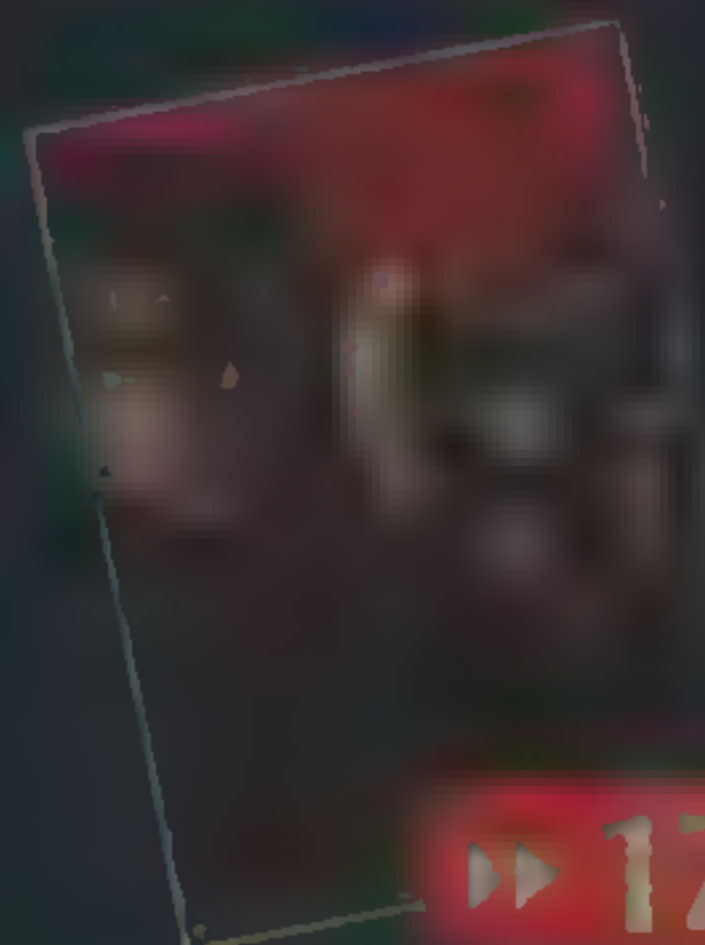
MORE BONE CHILLING THRILLERS



▶▶ **13⁹⁹**



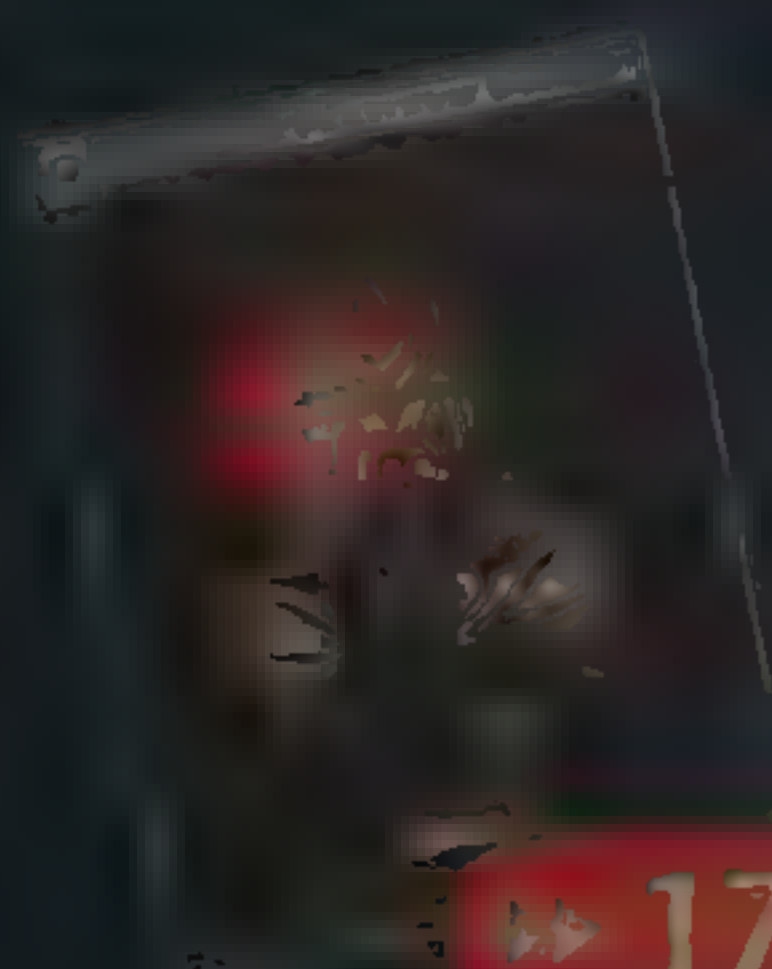
▶▶ **15⁹⁹**



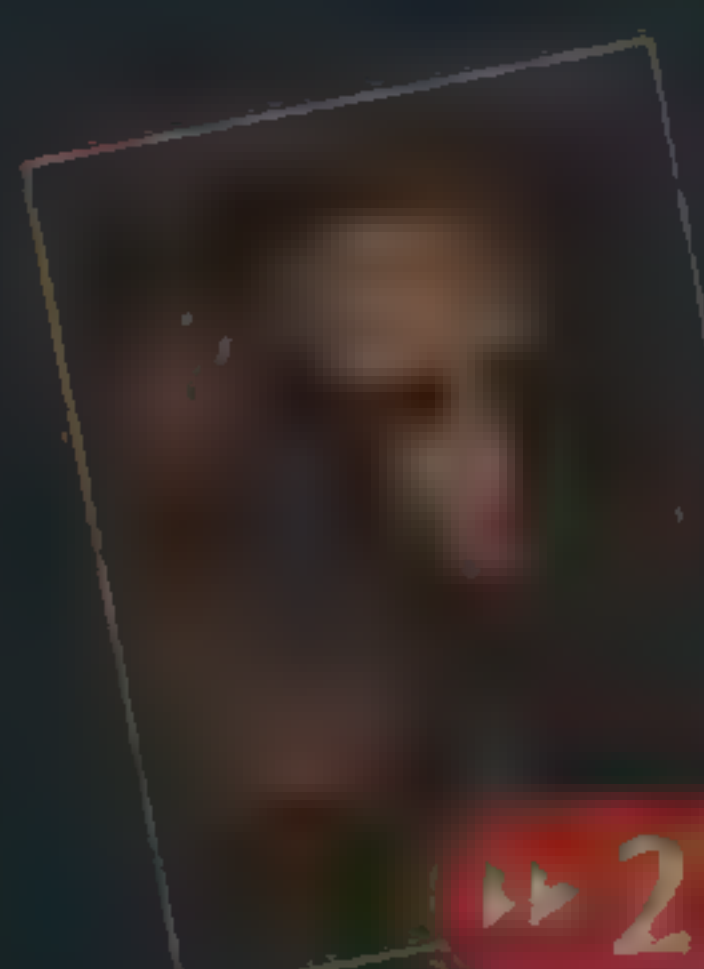
▶▶ **17⁹⁹**



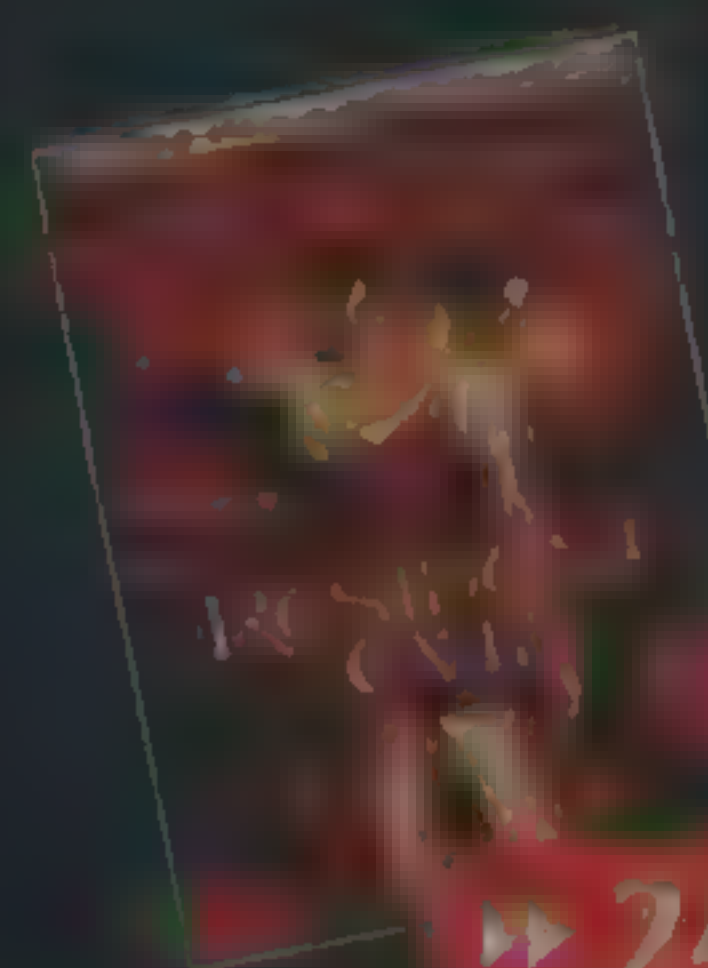
▶▶ **32⁹⁹**



▶▶ **17⁹⁹**



▶▶ **21⁹⁹**



▶▶ **24⁹⁹**

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FILM WEEKLY

NEW THIS WEEK

Baraka (M) Director Ron Fricke's visually spectacular documentary uses a kaleidoscope of images filmed all over the globe to depict the encroachment of technology upon the human spirit, as well as the efforts of many ancient cultures to resist that trend. Zeidler Hall, The Citadel; Thu, Aug 29 (7 and 9pm)

Classic 3D Horror Films (M) A series of double features of horror movies from the 1950s, all by director Jack Arnold, all shown in their original 3D format. Glasses provided. Featuring: *It Came From Outer Space* (Fri, Aug 30 (7pm)); *The Creature From the Black Lagoon* (Sat, Aug 31 (7pm)); *Revenge of the Creature* (Sun, Sept 1 (7pm)). Zeidler Hall, The Citadel

fear dot com (CO, FP, GR, L) Stephen Dorff, Udo Kier, Natascha McElhone and Stephen Rea star in *House on Haunted Hill* director William Malone's horror film about a police detective and a health examiner who trace a series of unexplained deaths to a mysterious, occult website

The Good Girl (GA) Jennifer Aniston, Jake Gyllenhaal, Tim Blake Nelson and John C. Reilly star in *Chuck and Buck* director Miguel Arteta's blue-collar comedy about a frustrated young married woman who seeks momentary escape from her dead-end job through an affair with an eccentric new co-worker

The Happiness of the Katakuris (M) Naomi Nishida, Kenji Sawada, Keiko Matsuzaka and Shinji Takeda star in *Audition* director Takashi Miike's bizarre, blackly comic, completely undisciplined musical about a family that operates a remote, idyllic hotel and celebrates the gruesome deaths of their guests with elaborate musical numbers. In Japanese with English subtitles. Zeidler Hall, The Citadel; Fri-Sun, Aug 30-Sept 1 (9pm)

Monty Python and the Holy Grail (P) Graham Chapman, John Cleese, Terry Gilliam (who also directed), Eric Idle, Terry Jones and Michael Palin star in this remastered print of the classic 1974 comedy about King Arthur encountering rude Frenchmen, back-talking peasants, killer rabbits and "Ni!"-saying knights during a quest across the British countryside

FIRST-RUN MOVIES

The Adventures of Pluto Nash (CO, FP) Eddie Murphy, Rosario Dawson, Randy Quaid and Jay Mohr star in *Tremors* director Ron Underwood's science fiction comedy, set in 2087, about a hotshot entrepreneur who must battle gangsters and an evil clone of himself when he refuses to sell his thriving lunar nightclub to the local mob

Austin Powers in Goldmember (CO, FP, GR) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil

a plot by his archenemy Dr. Evil to kidnap his similarly oversexed father.

Blood Work (CO, FP) Clint Eastwood (who also directed), Jeff Daniels, Wanda de Jesus and Anjelica Huston star in this thriller about a retired FBI director who is hired by a woman to investigate the death of her sister—the woman whose heart has recently transplanted into his body. Based on the novel by Michael Connelly.

Blue Crush (CO, L) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

The Bourne Identity (CO) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum

Full Frontal (CO) Julia Roberts, Blair Underwood, David Duchovny, Catherine Keener and Nicky Katt star in *Traffic* director Steven Soderbergh's all-star experimental essay about the difference between reality and "movie reality," involving a loose group of movie stars, entertainment journalists and Hollywood hangers-on.

K-19: The Widowmaker (CO, FP, L) Harrison Ford, Liam Neeson, Peter Sarsgaard and Joss Ackland star in *Strange Days* director Kathryn Bigelow's submarine suspense picture, based on the true story of a Soviet nuclear submarine that in 1961 nearly precipitated World War III when its reactor's cooling system failed, placing the vessel in danger of a meltdown.

Like Mike (CO) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

Lilo and Stitch (CO, FP, GR, L) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

Martin Lawrence Live: Runteldat (CO) The actor/stand-up comic discusses race, sex, money and his notorious, very public nervous breakdown in this raunchy concert film by *Whatever It Takes* director David Raynr.

The Master of Disguise (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito, Harold Gould and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

Men in Black II (CO, FP) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

Minority Report (CO) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

Mr. Deeds (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

Mujhse Dosti Karoge (CO) Kareena Kapoor, Rani Mukherjee, Hrithik Roshan and Uday Chopra star in co-writer/director Kunal Kohli's wildly plotted Bollywood romance about a *Cyrano de Bergerac*-style love triangle.

My Big Fat Greek Wedding (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

Mysterles of Egypt (SC) Omar Sharif hosts director Bruce Niebauer's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

Possession (CO, P) Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle star in *Nurse Betty* director Neil LaBute's film adaptation of A.S. Byatt's literary mystery about two modern-day English scholars who fall in love themselves while uncovering a secret love affair between a pair of illustrious 19th-century poets.

Road to Perdition (CO, FP) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.



Monty Python and the Holy Grail, the film that taught a generation of nerdy college students that supreme executive power derives from a mandate from the masses, not some farcical aquatic ceremony, begins a one-week-only engagement at the Princess Theatre this Friday in a newly remastered print (How can you tell it's been remastered? Because it doesn't have shit all over it.) Even 30 years later, *MPA:HG* is a comedy landmark as indestructible as the Black Knight and a killer rabbit combined. So don't be like Sir Robin and bravely run away from this chance to see it on the big screen—go to the Princess and recite those scenes along with everyone else in the audience. Actually, on second thought, don't go there—the silly ones.

Serving Sara (CO, FP) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertainer star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in order to serve her husband with divorce papers.

Signs (CO, FP, GR) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

Simone (CO, FP) Al Pacino, Rachel Roberts and Catherine Keener star in *Gattaca* writer/director Andrew Niccol's fanciful romantic comedy about a Hollywood producer who secretly casts a beautiful, computer-generated "virtual actress" in the lead role of his latest film—and watches as she becomes a box-office sensation.

Spider-Man (CO) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

Spy Kids 2: The Island of Lost Dreams (CO, FP) Daryl Sabara, Alexa Vega, Antonio Banderas and Carla Gugino star in writer/director Robert Rodriguez's sequel to his 2001 children's

adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

Stuart Little 2 (CO, FP, GR, L) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

XXX (CO, FP, GR, L) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csokas star in *The Fast and the Furious* director Rob Cohen's swaggering action flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Gameau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
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•14A• (sexual content)

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MONTY PYTHON AND THE HOLY GRAIL
Nightly @ 7:10 & 9:00 pm
Sat, Sun & Mon Matinee @ 2:10 pm
•14A• ONE WEEK ONLY

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

POSSESSION
Nightly @ 7:00 & 9:10 pm
Sat, Sun & Mon Matinee @ 2:00 pm
•PG• (suggestive scenes)

Princess THEATRES
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MOVIE LINE 458-9822 - Doors open 6:15pm Mon-Fri
Adults \$8, Children \$4.50, Tues \$5, Special Matinee prices
Movies run on Saturday and Sunday

1	FearDotCom (R) 99min	12:30, 2:40, 6:30, 9:00
2	Stuart Little 2 (G) 80min	12:10, 3:00
3	Austin Powers 3 (14A) 91min (Crude Content)	6:10, 9:30
4	Signs (PG) 107min (Frightening scenes)	12:40, 3:30, 6:40, 9:10
5	Lilo and Stitch (G) 124min	12:20, 3:10
6	xXx (14A) 124min	7:00, 9:20
7	xXx (14A) 124min	12:00, 3:20, 6:50, 9:10

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ADULTS \$7.50
YOUTH \$6.50
CHILDREN/SENIOR \$4.00
TUESDAY \$5.00

1	Blue Crush (PG) 104Min	1:20, 3:10, 7:20
2	K-19: The Widowmaker (PG) 135Min	9:20
3	Stuart Little 2 (G) 80Min	1:30, 3:20, 7:10
4	Eight Legged Freaks (14A)	9:00
5	xXx (14A) 122Min	1:00, 3:30, 6:50, 9:10
6	Lilo And Stitch (G) 80Min	1:10, 3:00
7	Fear Dot Com (R) 101Min	7:00, 9:20

FILM LISTINGS

Showtimes for Fri,
August 30 to Thu,
September 5

GARNEAU

8712-109 St. 433-0728

GOOD GIRL 14A
Daily 7:00 9:00 Sat - Mon 2:00

PRINCESS

10337-82 Ave. 433-0728

POSSESSION 14A
Daily 7:00 9:00 Sat - Mon 2:00

MONTE PYTHON AND THE HOLY GRAIL 14A
Daily 7:00 9:00 Sat - Mon 2:10

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212

IT CAME FROM OUTER SPACE 14A
Daily 7:00 9:00 Sat - Mon 2:00

THE CREATURE FROM THE BLACK LAGOON 14A
Daily 7:00 9:00 Sat - Mon 2:00

THE CREATURE FROM THE BLACK LAGOON 14A
Daily 7:00 9:00 Sat - Mon 2:00

THE CREATURE FROM THE BLACK LAGOON 14A
Daily 7:00 9:00 Sat - Mon 2:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 458-9822

DATE OF ISSUE ONLY-THU, AUGUST 22, 1999

FEAR DOT COM 14A
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STUART LITTLE 2 14A
Daily 12:10 3:00

AUSTIN POWERS IN GOLDMEMBER 14A
Daily 6:10 9:30

SIGNS 14A
Daily 12:30 3:30 6:40 9:10

LILO AND STITCH 14A
Daily 12:30 3:10

XXX 14A
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LEDUC CINEMAS

4762-50 St. 986-2728

BLUE CRUSH 14A
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K-19: THE WIDOWMAKER 14A
Daily 12:30 3:10

SPY KIDS 2: THE ISLAND OF LOST DREAMS 14A
Daily 12:30 3:10

STUART LITTLE 2 14A
Daily 12:30 3:10

EIGHT LEGGED FREAKS 14A
Daily 12:30 3:10

XXX 14A
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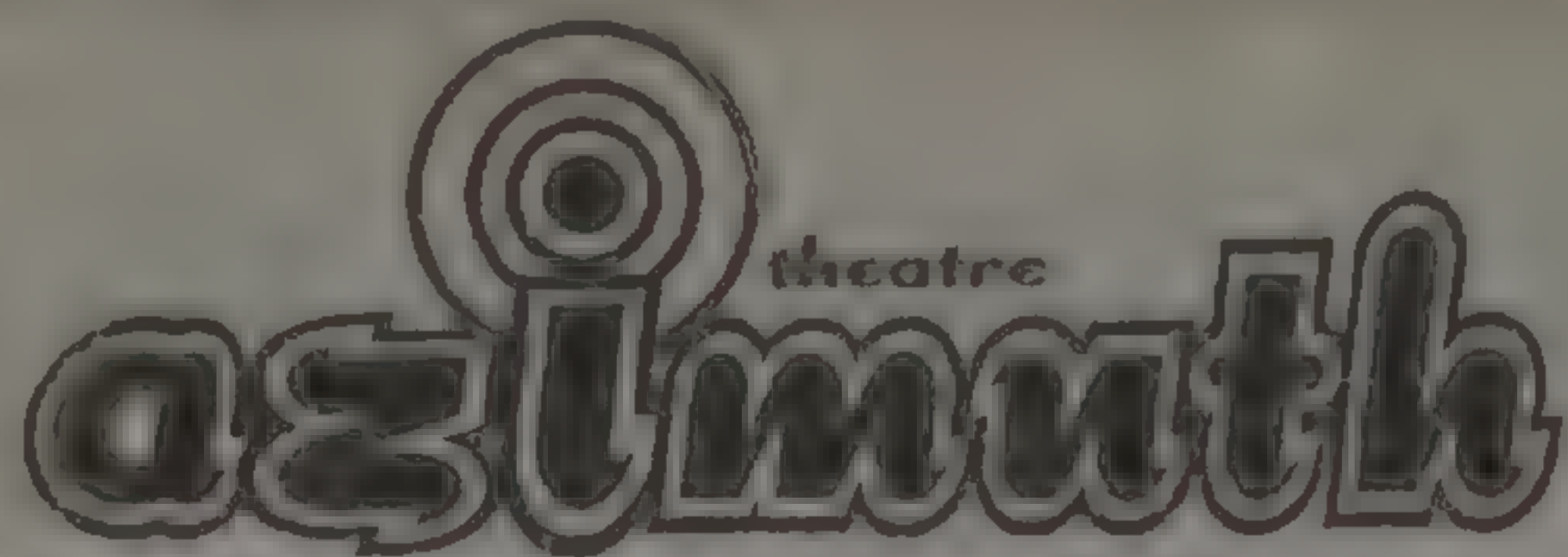
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LET'S BRING SOME HEAT, LIKE WE DID LAST SUMMER.
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HOLDOVERS

METIS MUTT - by Sheldon Elter
Thurs, August 29 @ 7pm

BE A MAN WITH GIRLS - by Ribbit Productions
Thurs, August 29 @ 9pm

BE A MAN WITH GIRLS - by Ribbit Productions
Fri, August 30 @ 7pm

STANDupHOMO - by Nathan Cuckow
Fri, August 30 @ 9pm

BIG stupid IMPROV show - by Gordon & Pals Fri,
August 30 @ 11pm

METIS MUTT - by Sheldon Elter
Sat, August 31 @ 7pm

KIMOTA - by Ian Rowe
Sat, August 31 @ 9pm

STANDupHOMO - by Nathan Cuckow
Sat, August 31 @ 11pm

KIMOTA - by Ian Rowe
Sun, September 1 @ 5pm

STANDupHOMO - by Nathan Cuckow
Sun, September 1 @ 7pm

METIS MUTT - by Sheldon Elter
Sun, September 1 @ 9pm

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WEEKLY**

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arts

Farmed and dangerous

Ron Wigglesworth cultivates a new studio space at the Print Farm

By AGNIESZKA MATEJKO

When a province that shuts down things, where culture is money, not aesthetics," says Ron Wigglesworth, the printmaking instructor at the University of Alberta Department of Extension. "Societies are not remembered for the bottom line; they are remembered for their pottery shards."

Wigglesworth was dismayed at the prospect of another studio at the Department of Extension being closed down to make room for more practical and profitable computer classrooms. "Any time a studio is closed," he says, "society pays a price. Any time a studio is opened, society should celebrate, because human aesthetics are celebrated." Wigglesworth's entrepreneurial spirit, sweat and dogged determination have given Edmonton artists cause to celebrate: a new printmaking studio has been established. Set aside like a serene island amidst urban bustle, this studio is located on a narrow gravel road on the University Farm site. It is there that a group of Wigglesworth's advanced students worked in an atmosphere filled with creative camaraderie to create the *Print Farm Show*.

Wigglesworth gives an ironic laugh as he says that his printmaking studio is "romantically" called "F-33." This eccentric building has had many previous lives—it still holds the musty smell of the paleo-geology division that was temporarily housed there. "But the creative energy in here is tremendous!" Wigglesworth exclaims. "There's enough room to get dirty and to be creative." The new location may have given Wigglesworth more room to fill with new equipment, but a "minor" impediment—namely, the lack of money in the budget to purchase it—stood in his way. Even basic equipment such as a fume hood, drying racks and tables were missing.

That was when Wigglesworth decided to put his creative ingenuity to the test. "Artists are problem-solvers," he said to himself as he rolled up his sleeves and went to work. "We cobbled the studio out of found objects. What I couldn't buy, I made." From scrounged and donated



plywood, glass and metal, he built a collagraph press, two fume hoods, a rosin box and drying racks. "In essence, we now have a fully working, rudimentary printmaking studio with three presses and the ability to do four types of prints," he proclaims proudly.

Bay in, Bay out

The additional space enabled Wigglesworth to double his enrolment this year. At that point he had enough advanced students to create a class of independent studies. His eight students came from a rich array of backgrounds; they include an archivist, an architect, a librarian and even a retired fashion illustrator who worked on Bay catalogues in the 1950s. "They all come to printmaking

now," adds Wigglesworth.

Koch is it

Each student contributed something of themselves and their unique backgrounds to the group. For instance Marlena Wyman (a senior archivist at the Provincial Museum) created a compartmentalized museum box entitled *Botanical Heart* filled with images such as seedpods, flowers and roots that juxtapose nature with the human body. In some of her experimental work, Wyman covered mannequins with petals, seeds and natural objects; these images later served as inspiration for her prints. Another student, Monika Koch, was an architect in Germany. "She came up with techniques we hadn't thought of because of her architectural background," says Wigglesworth. (As she unveiled her prints she would exclaim, "You won't believe what I've used this week!") Koch developed innovative ways to clear out some of the free discarded renovation materials lying around her house: she used waste materials left over from walls and bathrooms to create printing plates. "That's what it's all about!" comments Wigglesworth. "It's about that electricity of creation and discovery."

His own powers of creative thinking have been put to good use as he saved another artist studio from permanent closure. "I am determined to protect what's important in the face of today's cultural attitude of the dollar being so valued," says Wigglesworth. "Artists have multiple levels of skill. In times of cutbacks, of shrinking studios, these skills can be applied to finding other ways to still make art. In this case, it was to pass on the knowledge of printmaking."

The Print Farm Show
Stanley Milner Library Gallery (front lobby) • Sept 3-30



Water colour
with Willie Wong



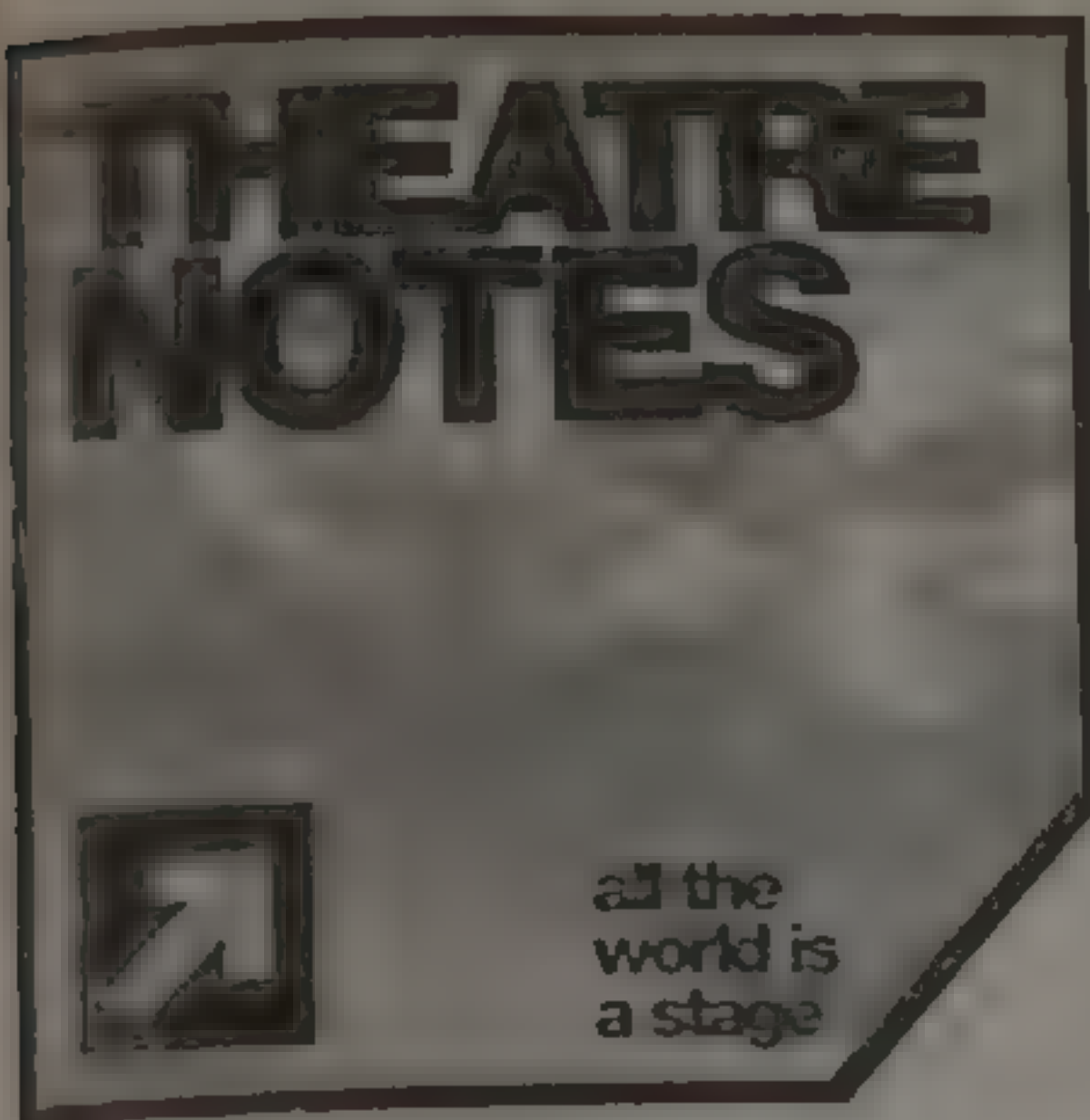
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By PAUL MATWYCHUK

Crack playwriting at the Fringe

Last Thursday during the Fringe Festival, I attended an elegant writers' soirée/schmoozefest/membership drive sponsored by the Playwrights Union of Canada. The centrepiece of the evening was a discussion on the art of writing Fringe plays, during which moderator Doug Curtis asked the panelists for their comments on an article in which playwright Frank Moher referred to Fringe Festivals as "the crack cocaine of Canadian theatre." Moher, as I understand him, worries that, contrary to their reputation, Fringes have done very little to develop Canadian theatre. Instead, he argues, they encourage artists to fritter away their time on a kind of short, high-impact brand of play that rarely makes it onto mainstages, and furthermore, they've trapped playwrights into spending far too much of their creative energy on cheaply produced, quick-and-dirty Fringe shows instead of challenging themselves (and their audiences) with more ambitious full-length material.

Moher has a point. Especially in Edmonton, where the Fringe is one of the most eagerly anticipated arts events of the year, it takes an enormous amount of will power (and self-confidence) for a popular writer like, say, Stewart Lemoine, to hop off the treadmill of devoting a significant part of your artistic energy into staging something every single summer. But, speaking as someone who can attribute, either directly or indirectly, pretty much every single creative advance in my life (including my job at *Vue Weekly*) to my

regular participation in the Fringe, I have a hard time buying the argument that the Fringe stifles the emergence of new voices instead of fostering them. Perhaps, as one panelist on the PUC panel put it, it's not the plays that are meant to have a life beyond the Fringe, but the writers who created them.

A perfect example of such a voice is actor/playwright Darcy Bruce, whose one-man show *Fruit Flies* may not have been the most polished or "professional" play I attended at See Spot Fringe, which ended last weekend, but it was definitely the one I was happiest to have caught. (If Fringe festivals are like crack cocaine, does that mean first-time playwrights like Bruce are the crack babies of Canadian theatre?) This collection of short, loosely interrelated monologues and comic routines all touching on the theme of growing up gay was a true Fringe experience—the set was intentionally shabby-looking (many of the scenes supposedly take place beside a rotting piece of wedding cake stowed underneath a young boy's bed), the transitions between the scenes were a little on the ragged side and some of Bruce's jokes landed with a thud. But at the same time, Bruce (who also played Darrin Hagen's love interest in *Tranne of Green Gables*) is such a confident and appealing performer that his recoveries from his occasional missteps make you like him even more.

Furthermore, this play contains some of the best, funniest, most original character comic writing I've seen in a very long time—especially in two or three scenes in which Bruce plays the nervous, well-meaning, endearingly clueless parents of a gay teenager. ("I saw on the news where a study showed homosexuals have larger-than-normal genitalia," the father says at one point, nervously sipping a bottle of beer. "Were... were you involved in that study, son?") These scenes seem even fresher and truer when you compare them to the overwrought macho father-sensitive son battles in the much more highly-touted *STANDupHOMO*; there's a streak of self-loathing in *HOMO* that seems completely alien to Bruce's nature. (When he plays *Fruit Flies*' six-legged, insectoid emcee, Bruce even wears a pair of rose-coloured glasses.) I think Bruce could easily develop into a major

talent—those parent/child scenes from *Fruit Flies*, for instance, could provide the basis for a very funny, very touching full-length play.

I saw about 28 plays at this year's Fringe. That's a whole lot more than I usually have time for—perhaps the knowledge that neither the Roxy nor the Arts Barns were holding over plays this year spurred me to catch as many shows as possible before they vanished altogether—and as a result, I found myself taking more chances on worthy shows I might not have found time for in past years. I wandered into Michael Schaldemose's one-man action-adventure *The Conspiracy*, for instance, just because it happened to fit conveniently between two other plays I was seeing and I was glad I did. Schaldemose does an excellent job of incorporating a great deal of dense scientific and historical information into his script without letting any of it get in the way of his fast-moving storyline. (It's a show that the creators of inert, idea-clogged plays like *Emperor in Rags* and *Beneath the Deep Blue Sky* could have picked up a few pointers from.)

Of course, I've always responded more to words than images in the theatre, and so I'm a sucker for virtuoso Fringe talkers like Schaldemose and T.J. Dawe. But maybe it's a sign of my growing maturity as a theatregoer that some of the shows I think I'll remember most clearly from this year's Fringe were built on movement and imagery rather than dialogue. *Wind's Traveller*, for instance, a collection of haunting vignettes from the Japanese dance/mime troupe Yayoi Theatre, won over my initial skepticism with its ability to be both playful and forebod-

ing at the very same time—not to mention its use of some of my favourite Laurie Anderson and Steve Reich compositions on the soundtrack. Similarly, I was initially baffled by Niki McCretton's nearly silent solo show *Worm-Hole* (a play whose title was once mistakenly—and unfortunately—transcribed on the master schedule board as *Warm-Hole*), but while I still wish the show's images and themes had been tied together a little more neatly, McCretton nevertheless delivered one of the most unusual, indelible and precise performances of the entire Fringe in a very demanding role.

I actually found myself tuning out much of the dialogue in the second half of *Incoherent* as the three main characters launched into a fairly tiresome and wanky debate about the nature of God—instead, I preferred to concentrate on the excellent physical work of the show's two leads, Geoffrey Ewert and Aaron Talbot. Talbot in particular is emerging as one of the city's most interesting young actors; a recent B.F.A. grad from the U of A, he's been making his mark in several fascinating, movement-based plays at NeXtFest, including Kari Olsen's *Suspension* and Amber Borotsik's *Porchclimber*. Talbot's a marvelous physical specimen—very tall, very fit, boyishly handsome—but *Incoherent*, in which he plays a tramp with a seemingly inexhaustible supply of childlike enthusiasm for games and sports, shows that he's got a completely lack of vanity and wonderful comic instincts to boot.

Jared Matsunaga-Turnbull, meanwhile, is even taller than Talbot, and as a 6'5" Asian actor, may be one of the

SEE NEXT PAGE



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To November 3

EDMONTON CHURCHILL SQUARE

Astrolomal Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): When your planetary ruler, Mars, changes signs on August 30,

turns to your job, diet, clothing and pets. Your natural inability to enjoy detailed work will become magically transformed. Beneficial Venus is on your side, improving chances for love and social situations. Good health, positive relations with colleagues and possibilities of love affairs at the workplace are all in your forecast. Beware of cuts and burns, probably from cooking, and frustration associated with the suppression of anger. Libra and Taurus involved.



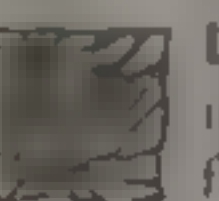
TAURUS (Apr 20-May 19): You're on the path of least resistance, as your ruling planet, Venus, continues through harmonious Libra. Brushes from Mars give you an extra edge to achieve your goals. These energies double as aphrodisiacs enhance your natural sex appeal, attracting partners with relative ease. Relationships, beautification and social events are also forecast at this time. Pleasant circumstances surround the workplace, unless it's you who's causing trouble. Health issues are also in your favour. A sudden change next week may be an indication of stability to come. Aries or Scorpio may play a part.



GEMINI (May 21-June 20): Your planetary ruler, Mercury, is currently in the astrological sign of Libra. This placement is very beneficial for you. It enhances your natural writing abilities and the creative use of your hands. Harmonious relationships will surround you as you find it easier to communicate with lovers and children. Social situations and intellectual and spiritual pursuits could preoccupy your time. New clothes and speculative diets, along with artistic pursuits, sporting events and romantic interludes are all part of this week's forecast. Institutions of higher learning, churches, and romance are shown around September 2, especially involving Sagittarius or Pisces. Sign contracts and make decisions as close to this day as possible.



CANCER (June 21-July 22): Did you ever wonder why people say, "Cancers are so moody"? Your ruler, the Moon, travels through three signs in a week, faster than any other, if that helps to put things into perspective. You're the one who's attuned to the Moon's cycle, along with the ocean and tides. This week ends with financial concerns and calls to friends who owe you money. By Friday night, you'll be ready to live your fantasy—and that fantasy could very well take place in your own home. Seclusion, bedrooms, escape, medications, television and excessive sleep are probable. You may be able to recall dreams at this time that could reveal secret information. September 2 is your best day to stay at home. Relax and enjoy life.



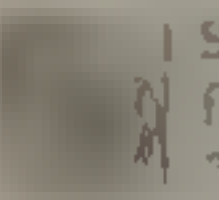
LEO (July 23-Aug 22): Good fortune could find its way to you now that Jupiter is moving through your sign. As your ruler, the Sun, moves through Virgo, you may begin to fully appreciate your health. New clothes and energy put into diet, supplements, herbs and pets are indicated. General analysis of your personal values, added attention to income and discrimination in purchases is also shown. You're working hard for the money, so make financial decisions on September 2 for the best results. If you were born within a day of July 29, good luck, romance and travel are all featured. Restaurants and schools are highlighted.



VIRGO (Aug 23-Sept 22): Now that your planetary ruler, Mercury, has moved into your second house, you may begin to place a greater value on relationships and beauty. Mars moves into your sign on August 30, giving you extra energy and heightened initiative, but be careful not to stick your foot in your mouth through some horribly honest comment. (You know what I'm talking about.) Harmonious relations and important conversations could take place. Your natural discrimination will be demonstrated best through analysis of income, wise buys and bargains that make you look better. Your best day is September 2, when touches from Jupiter bring beneficial financial decisions and dietary expansion. Sagittarius or Pisces may be involved.



LIBRA (Sept 23-Oct 22): Venus is still moving through your sign, bringing added charm, grace and possibilities of social opportunities. Love affairs and financial enhancements are also in your forecast. Around September 1, influences from Pluto and Mars will fuel your desires and increase your libido by asking you what you truly want. These vibrations allow you to redecorate, revive and beautify things with ease. Issues concerning joint finances, sexuality, inheritance and physical transformations are also seen at this time. A psychic connection with partners is shown and secret information may be revealed. Trust your instincts. Taurus, Scorpio or Aries may be involved.



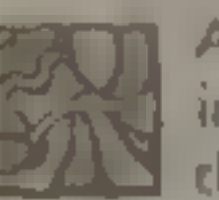
SCORPIO (Oct 23-Nov 21): The planet are slowly moving into an increasingly favourable position for you. Your secondary ruler, Mars, moves into Virgo on August 30, restoring harmony for now. Focus remains on expanding ways of making money and dramatic changes in values. Sudden love relations could occur at this time, which temporary financial opportunities—especially around September 1. Unusual ways of making friends, groups, hopes and dreams. A dedicated Taurus, Libra or Aquarius may apply.



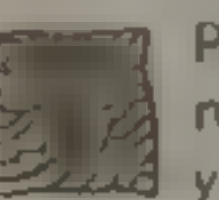
SAGITTARIUS (Nov 22-Dec 21): You will find yourself needing more time alone now that your planetary ruler, Jupiter, is out of harmony with your co-ruler, Neptune. A veil is slowly being pulled over your eyes as you find it increasingly difficult to face reality. Seek clarity where relationships, universities and churches are concerned. Excessive sleep, isolation, altered states of consciousness and escapism through medication and television is probable. Planning, decision-making, mailings and communications are best instigated on September 2 when your thinking is clearer. Secret and behind the scenes activities are also indicated. Pisces, Virgo or Gemini may be involved.



CAPRICORN (Dec 22-Jan 20): Your two planetary rulers, Saturn and Uranus, are in great harmony at this time. Unexpected career change that could lead to increased financial stability is shown. Signs point to computers, technology, communications, automobiles, aviation and electricity. Sudden insights that could lead to an alternative source of income are possible, especially involving friends, hopes and dreams. New and exciting friendships can be made at this time. Radical changes in your diet and weight loss are also indicated. An Aquarius could play a part.



AQUARIUS (Jan 21-Feb 18): Your two ruling planets, Uranus and Saturn, have moved into a harmonious position this week. Career opportunities, promotions, benefits from the past and help from authority and parental figures are in your forecast. Cosmic influences are stabilizing you, making this a good time for planning, organizing and realistic speculation. Romances with older partners or old lovers will solidify. Responsibilities or work involving children, sports or entertainment are also shown. Planetary conditions will continue to improve for you as next week approaches. The sign Capricorn could apply.



PISCES (Feb 19-Mar 19): Don't bite off more than you can chew. With your planetary rulers, Neptune and Jupiter, at odds with each other, you may feel that there's nothing you can't do. Your faith is strong but possibly unrealistic. Luck is with you, but you might be getting away with something that you shouldn't. Thinking big is not a problem, but following through will be the part that gets you. How many things do you plan to do at one time and still expect to succeed? Health aspects are favourable, threatened only by your own overindulgence. Problems involving travel and foreigners are also shown. If you are following a spiritual path, good fortune and blessing will find you. Sagittarius may be involved. ☉

Theatre Notes

Continued from previous page

hardest-to-cast talented performers in Edmonton. Luckily, he's been able to write himself some wonderful material to showcase his skills, and *Near Diamond*, the hilarious, improbably touching one-man show he contributed to this year's Fringe, is perhaps his finest script yet. It's a play about a man so obsessed with Neil Diamond that he's even bought a pair of the singer's used socks on eBay—and yet Matsunaga-Turnbull refuses to mock his dreams or score easy points off him. Instead, as he makes a videotape for his estranged daughter while getting into costume for a Neil Diamond impersonation contest, the character is so heartfelt and so sincerely portrayed that he acquires an odd sort of nobility.

Near Diamond was directed by John Kirkpatrick, a much-in-demand actor during the regular season who has emerged over the course of the last three Fringes as a top-notch director as

well. Astonishingly, his consistently high-quality directing work (which also includes *Danny Loves a Girl* and *Beth Graham's Flight*) has never been nominated for a Sterling Award, but that will likely change this year with his other Fringe production, a rollicking version of George F. Walker's *Featuring Loretta*, whose excellent ensemble cast included Jeff Page, giving perhaps the funniest performance I've ever seen from him, as an incongruously earnest would-be porn director who somehow talks a desperate, newly-widowed waitress into becoming his newest starlet.

If you had trouble getting in to see *Loretta* at this year's Fringe, I can sympathize—twice I lined up for tickets to *Stewart Lemoine's* Fringe swan song *The Exquisite Hour* and twice I failed to get in. (Once, the final ticket was sold to the customer standing a tantalizing two spaces in line ahead of me.) Luckily, you can catch both shows during their holdover runs, where tickets are much easier to obtain. Here's a quick rundown of the Fringe shows being held over this year:

VARSCONA THEATRE (433-3399)

The Exquisite Hour: Thursday-Sunday, August 29-September 1 (7 p.m.); *Bless You, Billy Wilder*: Thursday-Friday, August 29-30 (9 p.m.); Saturday, August 31 (3 p.m.); Sunday, September 1 (9 p.m.)

Featuring Loretta: Friday, August 30 (11 p.m.); Saturday, August 31 (9 p.m.) *Myles: The Hypoallergenic Super Hero and His Superhero Gang*: Saturday, August 31 (1 p.m.)

AZIMUTH THEATRE (454-0583)

Metis Mutt: Thursday, August 29 (7 p.m.); Saturday, August 31 (7 p.m.); Sunday, September 1 (9 p.m.) *Be a Man With Girls*: Thursday, August 29 (9 p.m.); Friday, August 30 (7 p.m.)

STANDupHOMO: Friday, August 30 (9 p.m.); Saturday, August 31 (11 p.m.); Sunday, September 1 (7 p.m.)

The Big Stupid Improv Show: Friday, August 30 (11 p.m.)

Kimota: Saturday, August 31 (9 p.m.); Sunday, September 1 (5 p.m.) ☉

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ART GALLERIES

Also see What's Happening Downtown on page 45.

ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. Summer exhibit by gallery artists: Russ Hogger, Audrey Pfannmuller, Glenda Beaver, Mel Heath, Fran Heath, Min Ma, Karen Findlay, Greg Johnson, Nick Prins, Eduino Sousa, Kari Duke, Andrew Raszewski, Rogelio Menz, Igor Postash and Randy Wiens.

COMMERCE PLACE 10155-102 Ave. • **ARTSCOOP UNCAGED**: An exhibition of visual art designed to showcase the diverse and exciting work of ArtHub's many talented residents. Sept. 9-28.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. • **IMPACT**: Agathe St-Pierre (watercolours), Jacques (acrylic and oil paintings), Rhonda Langley (sculptures), Gail Paharenka (acrylic paintings). Until Sept. 4. • **Artworks** by Tovro, Jeannine Chalifoux, Jacques Rioux and Louise Desrosiers. Sept. 6-28.

CHRISTL BERGSTROM'S RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Mon-Fri 11am-5pm; Sat by appointment. **NAKED STORIES—ART AS NARRATIVE**: Recent oil paintings of nudes, portraits and still lifes. Explores personal storytelling within historical art influences. Through the summer.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **SOME NOTES AND OBSERVATIONS ON V**: New sculptures by Joe Fafard.

EDMONTON CITY HALL 1514 Winston Churchill Square, 426-0072. **WHAT WE DO BEST** Opening reception Sunday Sept. 15, 2:00-4:00pm featuring a presentation from Richard and Carol Selfridge. This Alberta Society of Artists juried exhibit runs Sept. 14-30.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **SPIRITED MYSTERIES**: Clay, steel, mixed media by Joanna Drummond and Sharon Moore-Foster. Until Aug. 30.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Fri 8am-4pm (until Aug. 30); Mon-Fri 8:30pm, Sat 9-12 noon (Sept. 3-25). **ALBERTA LANDSCAPE**: Alfred Schmidt exhibition. Until Sept. 25. Opening reception Fri, Aug. 30, 6:30-8:30pm. Artist in attendance.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **SURFACE AND METTLE**: Prints pertaining to vernacular culture by Steven Dixon, Helen Gertzen, Sandy Haeseker, Walter Jule, Bill Laing. Until Sept. 7. Opening reception Fri, Sept. 6, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Paintings by D.M. Dennis. Eskimo soapstone, Inukshuk, igloo, whale, owl and Shaman carvings by M. Iyaituk. West Coast Indian and Eskimo silver and gold jewellery by K. Law. Until Aug. 31.

THE FRINGE GALLERY 8smt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. • **PASSERIFORMS**: Mixed media works by Jim Travelyan. Until Aug. 31. • **THE FLESH FORMS**: Paintings by Doug Jamha, photographs by Jill Watamaniuk. Sept. 4-30. Opening reception SAT, Sept. 7.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. Recent watercolour landscapes by Pierre Bataillard. Folk painted tableware by Will Truchon. Until Sept. 9.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. • **EDMONTON SCULPTURE: THE NEXT GENERATION**: Abstract sculpture, curated by Terry Fenton. Until Sept. 7. • **FRONT ROOM**: Artist Trading Card Session. Create and trade hockey card sized pieces of art. No experience necessary. Everyone welcome. Sept. 7, 2-4pm. • **PEEP SHOW**: Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. Sept. 12, 5:30pm - 10:00pm.

HOTHOUSE HOME AND GIFT 8004 Gateway Blvd., 434-2184. Open daily, retail hours. Works by Derrick Lipinski. Until Sept. 22.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. **INSTRUCTOR'S ARTS AND CRAFTS**: Group exhibition. Until Sept. 26.

JOHNSON GALLERY • 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Myrna Wilkinson and Lois Bauman, oils by Dennis Clark, prints by Yardley Jones. Ceramics by Aldis Einarsdottir of Iceland. Until Aug. 31. • 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by John McMann and Myrle Steen. Oils and prints by Wendy Risdale and serigraphs by George Weber. Until Aug. 31.

KAMENA GALLERY 5718-104 St., 944-9497. **SPRING COLLECTION**: Gallery artists and new work by Willie Wong.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **VISIONS OF WELLNESS**: Presented by the Alberta Society of Artists members. Until Sept. 1. • **KALAMKARI: INDIA BY DESIGN**: Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Sept. 7-Nov. 17.

MODERN EYES GALLERY AND GIFT 40, 24 Perron Street, St. Albert., 459-9102. Ian Sheldon, Exhibition and Sale. Sept. 3-14. Opening reception Fri, Sept. 6, 5-7pm, artist in attendance. • SAT, Sept. 7: Watch Ian Sheldon paint.

MOUNTAIN FOODS CAFÉ - JASPER 606 Connaught Drive, across from the Via Station (Jasper). **KUNST AUSSTELLUNG EXHIBITION WALL**: Oils paintings by Noreene Carr (Mount Robson artist). Until Sept. 3.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. • New garden designed by landscape artist John Beedle. • **MYRIAD**: Profiles Gallery membership exhibition. Until Aug. 31. • **EYE OF THE STORM**: New Clay, Steel and charcoal works by Sharon Moore-Foster. Sept. 5-28. Opening reception THU, Sept. 5, 7-9pm.

REMEDY 8631-109 Ave., 433-3096. **WABI SABI**: Photography by Ben Henke. Until Aug. 30.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Featuring new work by Lynn Malin, Sharon Delblanc, Francine Gravel, and Vladimir Horik. Also featuring Alberta Wildflowers by Robert Sinclair. • **INTERPRETATION: MEMORY SUITE III**: New works on paper and glass by Brenda Malkinson. Sept. 7-24.

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-1492. **CHOICE AND CHANCE**: The first TrueNorth SNAP International Print Biennial, Sept. 5 - Oct. 5. Opening reception Sept. 7 at 7:00pm. Gallery hours: 12 - 5 pm Tue. - Sat.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **TIME, SPACE, ART OF THE PART**: Flora, fauna, flowers by gallery artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks sculptures and ceramics by various artists.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. **SUMMER BREEZE**: Linda Stainier, Peter Ivens, Peter von Tiesenhausen, Daryl Rydman, Richard Yates Adele Knowler, Robert van Schaik and others. Until Sept. 5.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **NAMASTE A PHOTOGRAPHIC JOURNEY OF SOUTHERN INDIA**: Black and white documentary photographs by Dan Power. Aug. 29-Sept. 26.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5:30pm. **FIVE LARGE PAINTINGS**: New works by Brent McIntosh. Until Sept. 3.

DANCE

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. Stomp. Sept. 3-8. TIX \$32-\$52 @ Ticketmaster.

THEATRE

DADS...THE MUSICAL Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. By Robert More and Tom Doyle. A humorous look at the results of reversing traditional family roles. Until Sept. 8.

HAPPY DAZE Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. See you all at Arnolds. Aug. 30- Nov. 3.

ROCKMORE HIGH - CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four 'R's: readin', ritin', rock 'n' roll. Sept. 4-Nov. 2. TIX \$43.95 reg Sun, Wed, Thu; \$49.95 reg Fri, Sat. \$20 children under 12. Children under 2 years free.

THEATRESPORTS New Varcona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.
Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. •Open daily 10am-5pm until Labour Day. Diesel and steam locomotives run throughout the summer. Every Sun the CN diesel 9000 will operate. Sept. 7-9, 11am-4pm: CN steam locomotive 1392 operates. Train TIX \$3/ea. Exhibition of railcars. TIX \$4 adult, \$2.50 senior/student, \$1.25 child (children under 3 free).

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787. TIX \$8 adult, \$6 youth/senior, \$4.25 child (2-12), \$24.50 family (Until Sept. 2).

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 11am-5pm. •ANIMALS AS ARCHITECTS: Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family. •COMPOST EDUCATION CENTRE: SUN 25: Make a wiggly worm.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •ST. ALBERT: THIS IS OUR STORY: Re-opening of the permanent exhibition. Reception THU, Aug. 29, 7pm. •CRY OF THE LOON: Sept.-Nov. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •SHOWER OF FLOWERS: Featuring New Guinea Impatiens. Until Sept. 8. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •FEATURE GALLERY 2: DOMESTIC ART: QUILTS: From the museum's collection: Until Sept. 2. MONEY/L'ARGENT: Until Sept. 2. BIG THINGS: Large sculpture display. Until Labour Day. •A TO Z AT THE MUSEUM: Every SAT (9 am-11am): family-fun

drop-in program. Admission is half-price between 9am-11am. •SAT 31 (9am-11am): N is for Numismatics: Spend a morning with Kids for Coins in The Money/L'Argent exhibition and learn what it takes to start your own collection. We'll start you off with a real coin and a collecting set to take home. •SAT 7 (9am-11am): O is for Owls: Examination of the Alberta birds display. Enjoy the company of Ranger, a live burrowing owl.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multimedia presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family. TIX \$3.50 each (incl. admission to the museum).

KIDS STUFF

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register.

INDIGO South Edmonton Common, 1837-99 St., 432-4488. •Every SAT (11am-3pm): Sizzlin' summer crafts for kids.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every THU (7pm): Family storytime, 3+ yrs. Until Aug. 29.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. •St. Albert Farmers' Market. SAT 31 (10am and 3pm): YouthVentures. \$2 each.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every WED (4pm): Japanese

Calligraphy, 8-14 yrs. Pre-register. •Swashbuckling Summer Fun, 4-12 yrs. Until Aug. 31. SAT 31 (2pm): Globbs and blobs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. •Every SUN (1-4pm): Zoo Sundays. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17)/senior, \$19 family. Until Oct. 14.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St., 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register.

LECTURES/MEETINGS

ALBERTA WILDERNESS ASSOCIATION 988-5487. SUN 25: Hikes Program: The Lakeland with guide Richard Thomas. \$20 each. Pre-register.

COMMUNITY SHAMANIC DRUMMING GROUP Sacred Heart Church, 439-0631. •Every FRI evening meeting. Everyone welcome.

EDMONTON BUDDHIST RESEARCH INSTITUTE Truc Lam Monastery, 11328-97 St., 452-8582, 418-8340. FRI 6 (7pm): Public talk: Introduction to Tibetan Buddhism. Featuring the Venerable Abbot Jampa Tseten of Tashi Samten Ling Monastery, Nepal. Admission by donation.

EDMONTON BUSINESSWOMEN'S BREAKFAST CLUB 914-9969. Non-profit networking group. Network with businesswomen, supporting and mentoring each other - personally and professionally, enjoy interesting and diverse speakers. Call Laura Forest 914-9969.

EDMONTON HERALDRY DISCUSSION GROUP Meet monthly to discuss coats of arms, crests, and related topics. E-mail madalch@canada.com for more information.

FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA) Ortona Armoury (9722-102 St.). •Every MON (7-10pm)

Monday Night Club: A weekly series of free drop-in workshops that give Edmonton's actors dancers and other performers a chance to hone on-screen skills, and links local filmmakers and screenwriters with fresh vital talents.

THE MARS HILL CENTRE 402, 10314-82 Ave., 435-0202. Wounded Heart: For adult survivors of childhood sexual abuse. recovery group. Starts Aug. 30, 7-8:30pm for 16 weeks. Pre-register. \$125 fee.

OLD STRATHCONA GUIDED WALKING TOURS Start at SW corner 105 St and Whyte Ave., 437-4182. •Every THU, FRI (7pm); SAT, SUN (1pm): Join Edmonton actors as interpreters for a tour of Old Strathcona. \$6 each (\$3 additional for optional round trip trolley ride).

TOASTMASTERS •N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking. •WEST END TOASTMASTER CLUB 10451-170 St., 2nd Fl. boardroom (use central elevators), 472-4911. •Every TUE (7-9pm): Communication and Leadership: Communication involves listening skills, giving appropriate feedback as well as public speaking.

WASKAHEGAN TRAIL ASSOCIATION •Sept 1. (9:00 am) Free guided hike: Approx 9 Km. Saunders Lake by the Bonnie Doon Recycle, located on the West side of Bonnie Doon Mall. 85 St. and 85 Ave. Bring lunch and a beverage. Ph. Gloria 488-6948. •Sept 8 (9:00 am) Free guided hike: Islet Lake - Approx 10 Km. Meet by the McDonalds at Capilano Mall, 55 st. and 101 Ave. Bring lunch and a beverage.

LITERARY EVENTS

INTERNATIONAL LITERACY DAY Edmonton City Hall, FRI Sept 6 (Noon) Come and hear stories rhymes and songs that celebrate literacy in its many forms.

SEE NEXT PAGE

THE ART OF DOWNTOWN

What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •CRAFT VS. ART: THE GREAT DEBATE: Until Aug. 31. •COLLECTED VISIONS II: Craft works collected by the Alberta Foundation for the Arts. Sept. 7-Oct. 26. •THE DISCOVERY GALLERY PERPETUATING THE SPIRIT. Bobbi Hoffman Scholarship award winners. Until Aug. 31. •An exhibition of wood works by Doug Haslam. Sept.-Oct.

CLICK HERE CAFÉ 10805-105 Ave., 425-4002. BOXES: An exhibition by Brad Raymond. About the collection, storage and display of materials born in box culture. Until Sept. 20.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •ALEX JANVIER NEW WORKS: Until Sept. 15. •FROM THE COLLECTION: Until Sept. 15. •OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES. Until Nov. 3. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring David Bolduc, Tony Calzetta, Phill Mann and Mark Lang. Until Sept. 18.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •PLAYING PASSION: Exhibit by Milutin Gubash. Sept. 5-Oct. 5. •ProjEX Room: GUILTY BY ASSO-

CIATION: By the Cobras. Until Aug. 31. •Exhibit by Patricia DiMarcello.

NAKED CYBER CAFE AND ESPRESSO BAR 10354 Jasper Ave., NE PERDS PAS TON BRAS A LA GUERRE (DO NOT LOSE YOUR ARM IN THE WAR): Surreal paintings by Clayton H and Christine Comeau. Until Sept. 20.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •GENERELLE MORPHOLOGIE: Mixed media exhibition by local artist Clint Wilson. Until Aug. 29. •25 INTERNATIONAL ARTISTS: First-ever competition: one of only two international print biennials in Canada. Sept. 5-Oct. 5. Opening reception SAT, Sept. 7, 8pm (to be confirmed).

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

LECTURES/MEETINGS

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber

of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 30 (6:45-8:30am): Casual Friday. FRI 6 (6:45-8:30am): Speaker Jeff DeNave presents Fair Trade Marketing. \$2. Everyone welcome.

PUBLIC HEARING/CITY COUNCIL MEETING City Hall, 3rd Fl., 1 Sir Winston Churchill Sq., 496-8178. THU 5 (9:30am): Review of the future use of the Rossdale Power Plant lands. City Council would like to hear your comments on the use of the EPCOR Rossdale Power Plant. e-mail, fax or deliver your comments on or before Tue, Sept. 3. All parties wishing to make a presentation at the non-statutory public hearing are to register by 3pm on Tue, Sept. 3.

QUEER LISTINGS

ROOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

BUDDYS NITE CLUB 117258 Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. U's Arrow Chaser, Jeffy Pop, Code Red.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce, 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912 106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the

spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS; info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOG), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PLAC GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgendered.

THE ROOST 10385-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

WOODYS 11723 Jasper Ave., 488-6557.

Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

WORKSHOPS

DANCE MOSAIC LTD. 100 St., 106 Ave., 481-6124, 903-7418. New ethnic dance studio opens September. Over 15 different forms of ethnic dance classes. Pre-register.

GRANT MACEWAN COLLEGE 10045-156 St., 497-4301. •Introductory photography. Starts Sept. 5. •Camera basics. Sept. 24-Oct. 29. •Beyond basic photography. Sept. 25-Nov. 13. •American Sign Language. Starts Sept. •Reporting Exact English. Starts Sept. 3. •Signifying I, Photojournalism, How Government Works, The Reporter and the Law, Intro to Mass Communications in Canada and Information Analysis and Research. Starting Sept.

MACEWAN CENTRE FOR SPORT AND WELLNESS Grant MacEwan College, 497-4616. Activity camps, sports camps, martial arts, and aquatics for all ages.

THE TAOIST TAI CHI SOCIETY 489-4293. SAT 7: International Awareness Day. Demonstrations of Taoist Arts, information and free Tai Chi classes.

For more information: www.edmontondowntown.com

EVENTS WEEKLY

Continued from previous page

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Adult summer reading club. Until Aug. 31.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469-4999. FRI 30-SAT 31 (8:30pm): Ventriloquist Damien James with special guests. FRI 6-SAT 7 (starts 8pm Fri): The Comedy Factory will attempt to do the longest show in history for the Guinness Book of World Records. A 28 hour show.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. (12-1pm): on the following dates during the 2002/2003 school terms: Sept. 19, Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17. On SAT, Nov. 16 AGAPE will be hosting a free one-

day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV Infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

DIGNITY EDMONTON 482-6845. Support community for lesbian/gay Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living

with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

CITY ARTS CENTRE 10943-84 Ave. 496-6955. SUN Sept 8 (1-4 pm) 30th Annual Open House: Explore the City Arts Centre and learn more about the wide range of programs offered.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-BOAT. Featuring leisure, dinner and brunch cruises. Live entertainment during Fri and Sat evening dinners and midnight cruises.

INHALE YOGA STUDIO #207 5405-99 St., 906-3304 •FRI Sept 6 (7 pm) Yoga

Party: Yoga dance performances, demonstrations. •SAT Sept 7 Open House: Free intro workshops.

LA CITÉ FRANCOPHONE 8627, Rue Marie-Anne-Gaboury (91 St.), 469-8400. •FRI Sept 6 (6 pm) All you can eat mussels and corn on the cob supper! An evening of food, theatre, and music. Tickets \$20, benefiting the parent's committee.

METRO CINEMA Zeidler Hall, The Citadel Theatre, 414-1052. THU 29 (7pm and 9pm): Baraka, pre-festival documentary screening. TIX \$7, \$5 Global Visions Festival members @ door.

UNIVERSITY OF ALBERTA - FACULTY OF EDUCATION - CLINICAL SERVICES Now accepting referrals for personal family and vocational counselling as well as educational and vocational assessment. For further information or to make a referral, please call 492-3746 Til Sept 30.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

BRAMA KUMARIS MEDITATION CENTRE 208-10132-105 St., 425-1050, www.bkwo.com. Meditation intro course through Raja Yoga. Free. Pre-register.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

COSMOPOLITAN MUSIC SOCIETY 8426 Gateway Boulevard, 103 St., 432-9333. Join a band or chorus.

GRANT MACLEAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4301. •Arts and Cultural Management program. Starts Sept. •Theatre Production program: Footings, Drafting and Model Making, Introduction to Technical Theatre, Audio and Prop Making. Starting Sept. and Oct.

MEDITATION INSTRUCTOR COURSE 459-0470. Master teacher from Thailand with over 65 years of experience. Course starts THU, Sept. 12, 7-9:30pm. Free.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993. •The Hebrew Scriptures. Starting Sept. •The Prophets of Israel. Starting Sept. •World Religions and their relationship with Christianity. Starting Sept. •Bioethics: Moral Issues from the Life Sciences. Starting Sept.

PUBLIC SPEAKING WITH HUMOUR AND HEART 460 9774. Learn how to release the fear and shame preventing you from speaking in public. Workshop with Barbara May.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

CLASSIFIEDS

artist to artist

A global call for film zines. Please send me your film zines and spread the word to all your friends and colleagues. Next issue's deadline is August 20. Flick Harrison, Film'n'Video Editor, Broken Pencil, 460 E8th Ave., Vancouver, BC, V5T 1S7.

Call for submissions: Mujeres-Women: A Journey of the Senses Arts and crafts exhibit planned for June 2003. Women of Latin American ancestry living in Edmonton. \$55 entry fee. Ph 479-6435 for info. Oct. 1 deadline.

The Alberta Foundation for the Arts invites artists to submit slides by Oct. 1st for possible purchase. Download applications from

www.cd.gov.ab.ca or call (780) 427-9968 (to be connected toll-free, call 310-0000).

Diosa Gallery is looking for original artists and painters. Ph Christy @ 4780-995-3412 or e-mail christy@diosagallery.com

New dance studio interested in displaying local art. Please e-mail us at bollydanceorientale@taschelela.com For info about classes or performances please visit www.taschelela.com

The Ukrainian Cheremosh Society Fall Dance Auditions. Sat. Sept. 7. For info call 780-466-0089 or www.knowledgechannel.com/cheremosh

Comedy writers needed for upcoming TV series pilot. Cooking show with a twist, male host, 2 beautiful topless assistants! 914-8747.

musicians

Free dance workshops, Sept 7, Rm E-19, Phys Ed Bldg, U of A Campus, Tai Chi, Jazz, HipHop jazz_moves@hotmail.com www.geocities.com/jazz_moves.

Group of photographers looking for active RA4 to use/rent. Please contact via e-mail the_loupe@hotmail.com.

Edmonton Musical Theatre programs, and auditions Steffni Ault at 475-8053.

Free - Online - Music - Classifieds - www.TalentInTheRaw.com

Original band looking for bass player. Infl: Radiohead, Doves, REM. No metal players please. Call Brad or Greg 474-1615.

Rehearsal space available for construction minded persons 463-0761.

Bassist wanted for punk band, 15-19, male / female. Mike 459-3163.

Bassist and Drummer Needed for heavy original project. Only serious need apply. Have rehearsal space. Under 30 only! 722-6599.

Cover band (Secret Sauce) seeks vocalist immediately. Experience preferred-no wannabes. Check out secret sauce.ca e-mail booking@secretsauce.ca Ph 732-0331.

Experienced guitarist available for working original alt rock band. Serious inquiries. Please Ph Evan C. Jones @ 466-3856.

musicians

Wanted: person with good vocal ability who can also play harp or keyboard for established, part-time blues band. Call 993-0973.

Shared downtown warehouse space for punk/alt band rehearsal available, cooperative effort required. Evening & Weekend access, loading bay 469-9309.

Bassist wanted who is into punk, rock and all other styles of music. 479-1242.

Bass player needed to complete an established original band. Colin 439-2699, Doma 710-4784.

Drummer wanted for power pop/emo band. Infl: Jimmy Eat World, Weezer, The Ataris. Call Sean 424-0875.

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b) contest winners must be at least 18 years of age.

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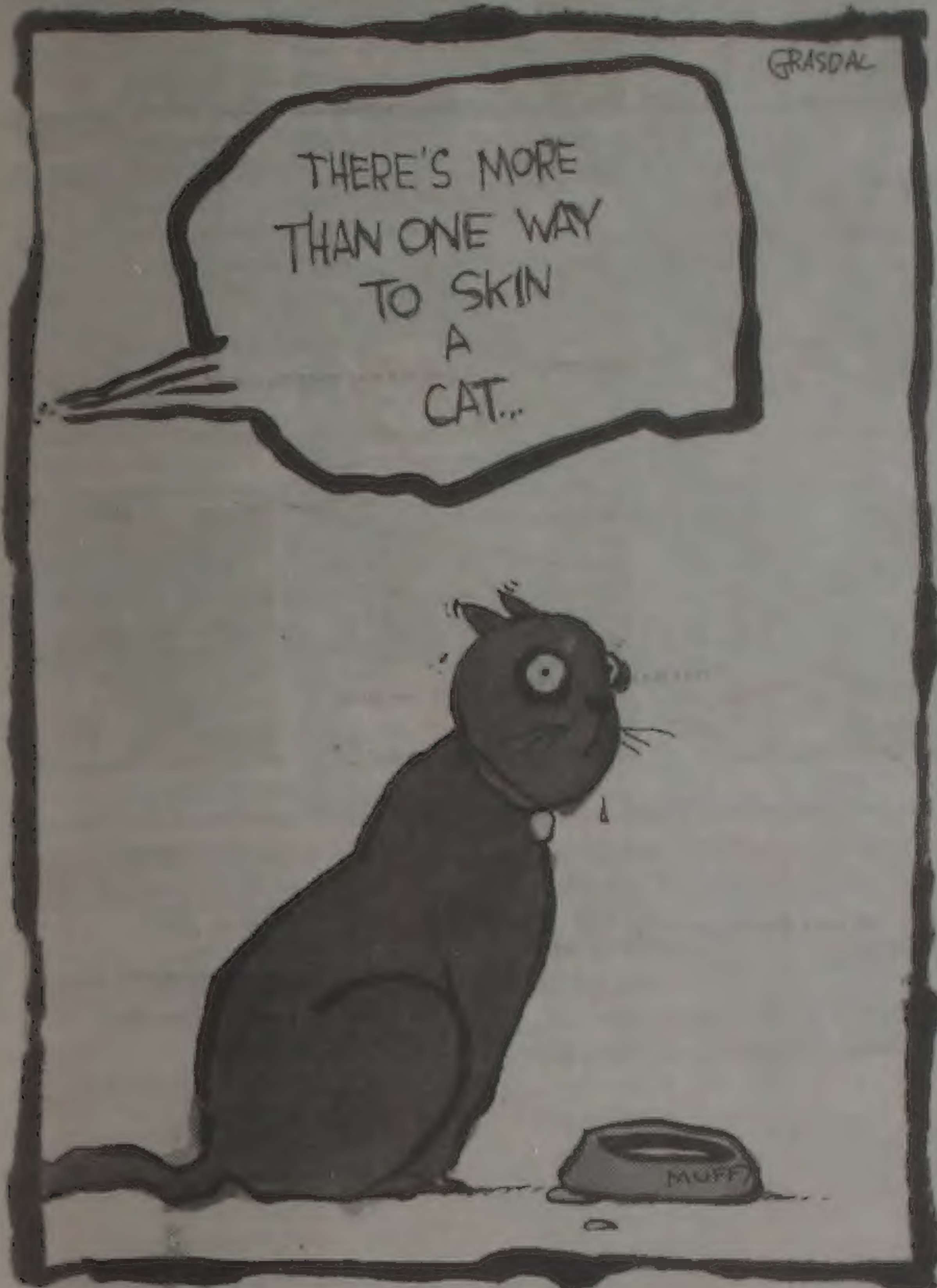
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volunteers

MASTER AT PUBLIC SPEAKING?
UofA is looking for people (18-55) in good physical health. Reimbursement for expenses will be provided. 407-3906. n0505

Befriend a Canadian newcomer and show them what Edmonton has to offer. Help build a caring, more tolerant world. Call Kaitie 424-3545. n0508

The Cdn. Multicultural Education Foundation requires 150 volunteers for our upcoming conference "Canada: Global Model for a Multicultural State". Call Lyn at (780) 488-8793 or conf_vol@telus.net for more info! n0503

Breaking Bread For Women in Afghanistan: a volunteer fundraising project to support education projects for Afghan women and girls. Host a Pot Luck Dinner with nine of your friends. Ph 1-416-366-2516, e-m: info@breakingbreadforwomen.com, www.breakingbreadforwomen.com. n0711

If you are interested in women's issues, social justice, or the criminal justice system consider **volunteering with the Elizabeth Fry Society of Edmonton.** Visit women in prison, accompany women and girls to court, instruct women in basic computer skills, offer administrative support or take women from prison to programs in the community. Training provided. Interested? Ask for Jackie 422-4775. n0704

Volunteers needed for Pilgrims Hospice's Sunflower Days. Call 413-9801 and sign-up yourself, your group, employees to volunteer or e-m: hospicer@telusplanet.net. n0704

The Canadian Mental Health Association needs volunteers to assist with social and recreational activities in its CLUB program for adults with mental illness. Mon-Wed and Fri 7-9pm and Sun 1-4pm. If you are interested in helping others develop their social skills through a variety of fun activities call the Volunteer Coordinator at the Canadian Mental Health Association 414-6305. n0704

Volunteers needed for Pilgrims Hospice's Sunflower Days. Call 413-9801 and sign-up yourself, your group, employees to volunteer or e-m: hospicer@telusplanet.net. n0704

Would you like to offer friendship and support to women in prison? Elizabeth Fry Society of Edmonton visits women in prison at Edmonton Institution for Women, Fort Saskatchewan Correctional Centre, and the Remand Centre. If you would like to volunteer in our prison-visiting program, please call us. Commitment is one half day and one evening per week. Please call the Volunteer Coordinator at 422-4775. n0427

Victims of discrimination and bigotry by Northlands Park please call 995-3728. Discretion assured. n0503

Canadian Mental Health Association needs volunteers to assist with its Adult Camping Program. July 5-7 @ Crimson Lake (near Rocky Mountain House), July 19-21 @ Marmot Meadows (near Jasper), Aug. 8-11 @ Skeleton Lake (near Boyle). Call 414-6300. n0627

Volunteers needed for research at the U of A. Were you suicidal between 15-26 yrs. Would you be willing to talk to us about the experience of being suicidal and recovering from suicide? Participation is confidential. Contact the Teen Research Project at 1-866-492-6118, e-m: teen.research@ualberta.ca n0620-0731

Research Participation: How good is your sense of direction? Ages 18-36. 2 hour walk starting at U of A campus. \$20. Call Andrea @ 492-3229 n0602

adult

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volunteers

ESL TUTORS NEEDED
Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hours, once a week. Small groups. Orientation provided. Call Valerie 424-3545. n0622

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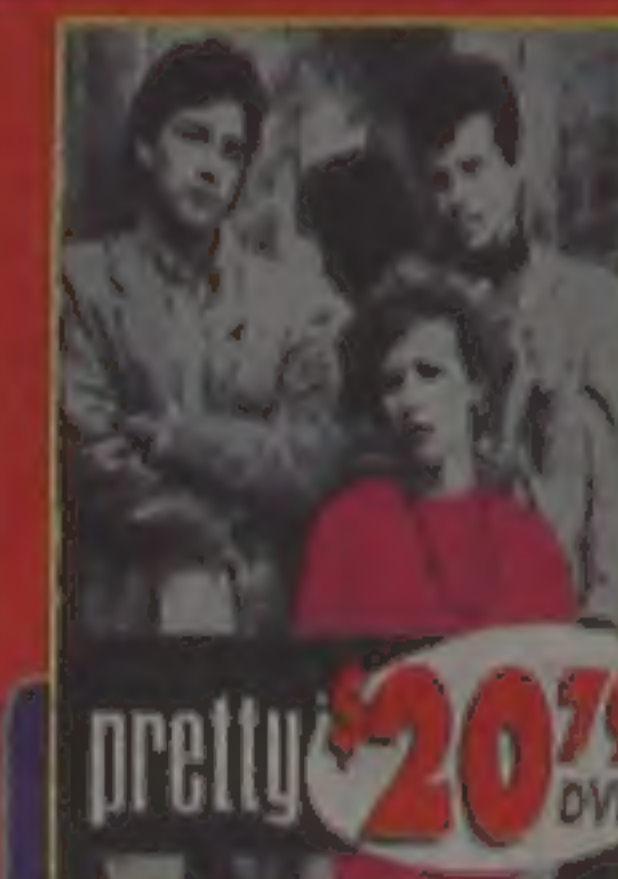
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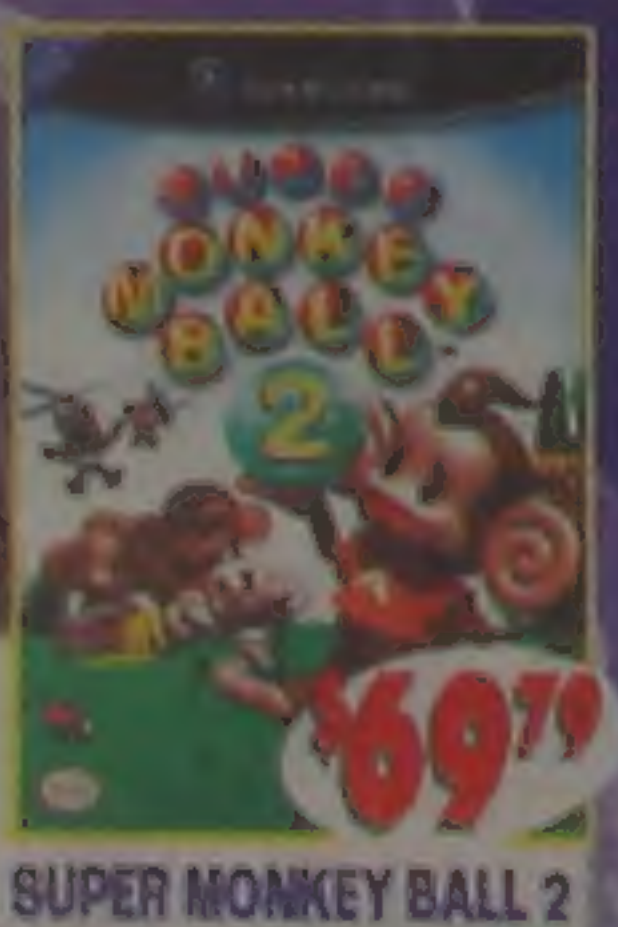


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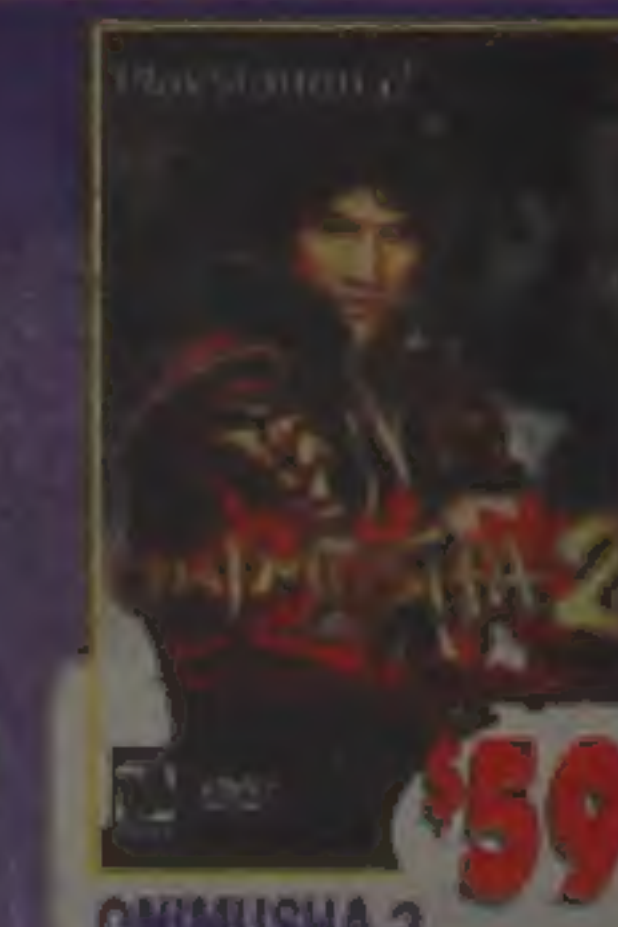
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